

A photograph of a room with a chandelier, a table with bird figurines, and a chair. The chandelier is ornate, with multiple arms holding candles and decorated with flowers and greenery. The table is a small, dark wood side table with a scalloped edge and two bird figurines on top. The chair is a high-backed armchair with a dark fabric seat and backrest, and a gold-colored frame with bird-shaped finials on the armrests. The floor is covered with a large, patterned rug.

COLLECTIONS:
EUROPEAN
DECORATIVE ARTS

INCLUDING PROPERTY
FROM
THE METROPOLITAN
MUSEUM OF ART

NEW YORK 27 OCTOBER 2017

Sotheby's EST. 1744



FRONT COVER
LOTS 157, 151, 14, 218, 72
BACK COVER
LOT 48
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LOT 121



COLLECTIONS:
EUROPEAN
DECORATIVE ARTS

INCLUDING PROPERTY FROM
THE METROPOLITAN MUSEUM OF ART



COLLECTIONS: EUROPEAN DECORATIVE ARTS

INCLUDING PROPERTY FROM
THE METROPOLITAN MUSEUM OF ART

AUCTION IN NEW YORK
27 OCTOBER 2017
SALE N09617
10:00 AM

EXHIBITION

Friday 13 October 10 am-5 pm	Friday 20 October 10 am-5 pm
Saturday 14 October 10 am-5 pm	Saturday 21 October 10 am-5 pm
Sunday 15 October 1 pm-5 pm	Sunday 22 October 1 pm-5 pm
Monday 16 October 10 am-5 pm	Monday 23 October 10 am-5 pm
Tuesday 17 October 10 am-5 pm	Tuesday 24 October 10 am-6 pm
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SELECTIONS FROM

THE LESLEY & EMMA SHEAFER COLLECTION

PROPERTY FROM THE METROPOLITAN MUSEUM OF ART
SOLD TO BENEFIT THE ACQUISITIONS FUND

The collection of Lesley and Emma Sheaffer is an example of the artistic riches that have accumulated – often little known – in New York City. When the collection was gifted to the Metropolitan Museum after Mrs. Sheaffer's death in 1973, the donor was barely known to that institution. Museum curator James Parker had been a regular visitor to the reticent widow, but had only seen her once at the

Fifth Avenue building. Regardless, the Metropolitan was the recipient of almost 700 items, valued in 1973 at over \$7 million, including 18th century French furniture, Impressionist and American paintings, and probably the finest group of 18th century German decorative arts outside of that country.

The daughter of a New York banker of Scottish descent, Emma Alexander married in 1914 stockbroker Lesley G. Sheaffer. Her husband's family had German ties, and the couple began buying German decorative arts, particularly on visits to that country. After her husband's death in 1956, Mrs. Sheaffer continued her discreet but informed purchases from dealers in New York and Munich, building a fantastic trove in her apartment at 45 East 66th Street. German rococo furniture, silver, and particularly porcelain created an unusual ambiance in post-World War II America. The gift to the Metropolitan - described by Thomas Hoving as "one of the greatest and most generous" in its history – expanded that institution's English and French decorative arts focus. Later gifts have created duplicates, though, and now a selection from the wonderful Sheaffer bequest is being sold to benefit the Acquisitions Fund.



Emma Alexander Sheaffer, Hoey (?), 1925, Metropolitan Museum of Art



1

A Meissen figure of a pied wagtail
the porcelain circa 1740-50, the decoration
later

modelled by Johann Gottlieb Kirchner and Johann Gottlieb Ehder, unusually decorated with blue and green plumage, perched on a high tree stump molded with moss and applied with leaves, crossed swords mark in underglaze-blue to the back of base.

height 9 in.; 22.9 cm

PROVENANCE

S. Berges, New York, 1945

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

For a larger version of this model, Kirchner's workbook for February 1733 records 'In der Monath Februar 1733 sind von mir Modelle verfertigt...Eine Bachstelze auf einem Baum sitzend, Lebensgröße...Gottlieb Kirchner' [In the month of February 1733 I completed the following models...a life-sized wagtail seated on a tree...Gottlieb Kirchner].

Carl Albiker notes in *Die Meissner Porzellantiere*, p. 120 (cat. no. 33), that work records for May, 1740 show Ehder working on a smaller version. It is possible that the present example could be one of these smaller models.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

\$ 2,000-3,000

2

A pair of Meissen small figures of canaries
circa 1745

probably modelled by Johann Joachim Kändler, each perched on a low tree stump, with pale yellow plumage picked out in tones of yellow and black, crossed swords marks in underglaze-blue, one with incised numeral 45, black painted numerals 4 or 12.

heights 4 1/8 in.; 10.5 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

A similarly modelled assembled pair from the Collection of Sir Gawaine & Lady Baillie was sold in Sotheby's London, May 1, 2013, lot 14.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 3,000-5,000



1



2

A Meissen small figure of a parrot circa 1740

modelled with head turned left and perched on tree stump
molded with moss, *faint crossed swords mark in underglaze-
blue*.

height 4 $\frac{5}{8}$ in.; 11.7 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

See note to lot 4.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 2,000-3,000



A Meissen figure of a green parrot circa 1740

modelled by Johann Joachim Kändler, facing left perched on
low tree stump applied with green and yellow leaves, *faint
crossed swords mark in underglaze-blue*.

height 7 $\frac{3}{8}$ in.; 19 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Between May and October of 1740, Kändler modelled new figures of parrots to match the larger examples modelled earlier, circa 1735, 'in considerable size', ie. 19cm, the size of the present model:

'1: Einen Pappagoy in Thon poußiret große Sorte Vor Mons. Huiet. Daß solcher gegen den ehemals Von mir gefertigten Pappagoy siehet.' [Modelled a large parrot in clay for Mons. Huet (Jean-Charles Huet, marchand-mercier). That this one is looking against the former model completed by me.]

'3: Zwey Pappagoyen Von Ziemlicher Größe auf einem großen Ast sitzend in Thon Poußiret Vor Mons. Huiet. Zwar daß solche gegen einander sehen.' [3: modelled in clay two parrots of suitable size, seated on a big branch for Mons. Huet. Namely, they are facing each other.]

'2: Zwey Pappagoyen Von Ziemlicher Größe aufs Waaren Laager in Thon poußiret und Sauberes Belege Zu deßen postamente gefertigt. Von zweyerley Arth.' [2: modelled in clay two parrots of suitable size for the warehouse and completed clean supports for their pedestals. Of two types.]

The lack of description in the work records seems to indicate that these birds were a generic type of parrot modelled by Kändler, with only variations in the enamels and the modeling of the tree stumps.

Similar examples from the Collection of Sir Gawaine & Lady Baillie were sold in Sotheby's London, May 1, 2013, lots 80-83.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 10,000-15,000





5



5 DETAIL

5

A German silver-gilt salver on foot, Gottlieb Satzger, Augsburg, 1759-61

shaped oval top, chased with courtly children, one with French horn, the other with grapevine, in rococo trellis, also chased with exotic birds and flower and rocaille pendants, with matching screw-on foot
marked on top with maker's mark and city mark
 16 oz 5 dwt
 510 g
 length 11 $\frac{1}{8}$ in.; 28.3 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

This mark is attributed to Gottlieb Schuch, born 1701, master in 1732, and died in 1748, in Helmut Seling, *Die Augsburger Gold-und Silberschmiede 1529-1868*, 2007, no. 2242. Since the date of the salver is after his death, there is little doubt that the maker is Gottlieb Satzger, who is known for his boxes and made many toilet services.

\$ 6,000-9,000



6

6

A German silver-gilt small salver

shaped oval, chased with a strapwork border, on four scroll feet
bearing marks for Augsburg
 4 oz
 124 g
 length 5 $\frac{1}{8}$ in.; 13 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 800-1,200

7

A German parcel-gilt silver beaker, Johann Mittnacht III, Augsburg, 1743-45

shaped molded rim, with chased strapwork and shellwork borders, base engraved with initials *I GL*
marked on base with maker's mark and city mark, rim with Austrian control mark for Lintz, 1806-07
5 oz 5 dwt
162 g
height 4¾ in.; 12 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000



8

A German silver-gilt ecuelle and cover, Elias Adam, Augsburg, 1724-28

with finely engraved strapwork on matted ground, pierced and engraved handles, hinged bail handle to cover
marked with maker's mark and city mark on base and rim of cover
12 oz 10 dwt
398 g
length over handles 8 in.; 20.2 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 4,000-6,000



A pair of Louis XV carved beechwood bergères by Jacques-Jean-Baptiste Tiliard circa 1760, stamped *Tiliard*
height 39 in.; 99 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Jacques-Jean-Baptiste Tiliard (1723-1798, *maître* in 1752) served a long apprenticeship in the workshop of his celebrated father, Jean-Baptiste Tiliard. He took over his father's atelier in the rue de Cléry, *Aux Armes de France*, and in 1766 succeeded him as *menuisier du Garde-Meuble du Roi*. Jacques-Jean-Baptiste Tiliard ran the workshop until the time of the Revolution. His clientele included the royal family (e.g. an important commission in 1777 for the private wardrobe of Princess Victoire at Versailles), the Prince de Soubise, the Ducs d'Aiguillon and d'Antin, the Duchesse de Mazarin and the Duchesse de Parme, daughter of Louis XV. While these bergères are probably by Jacques-Jean-Baptiste Tiliard, they could be by his father, Jean-Baptiste. Both father and son shared one workshop and the same stamp; therefore, it is difficult to attribute pieces to either one or the other with certainty.

\$ 10,000-15,000



9

A Louis XV carved oak display cabinet
Aachen or Liège, circa 1750

height 102½ in.; width 74 in.; depth 23½ in.;
260.5 cm; 188 cm; 60 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

EXHIBITED

The Lesley and Emma Sheaffer Collection: A Selective Presentation, The Metropolitan Museum of Art, New York, 1975

LITERATURE

Yvonne Hackenbroch and James Parker, *The Lesley and Emma Sheaffer Collection: A Selective Presentation*, New York, 1975, cat. no. 17.

Liège, now part of present day Belgium, had a strong local carving tradition throughout the eighteenth century that was heavily influenced by Parisian style mixed with Germanic influences. Liège furniture is unique in that it is joined, not pegged or nailed, and the carved elements are part of the structural wood rather than applied carving. The present piece is an exquisite example of Liège craftsmanship and design. The flower basket on the cresting relates to a drawing by the Dutch architect and designer Matthias Soiron (1748-1834) illustrated in Joseph Philippe, *Le Meuble Liegeois*, Liege, 1990, fig. 80. A less refined example of the same motif is repeated on a corner vitrine illustrated *ibid.*, fig. 79. The scale of the present example is an interesting and unusual feature, as many other display cabinets do not exhibit such a pronounced reduction of width between the upper and lower sections. There are a few other examples though including one in a German collection illustrated in Hermann Schmitz, *Deutsche Möbel des Barock & Rokoko*, Stuttgart, 1923, pg. 219. Another display cabinet of similar proportions is illustrated Thibaut Wolfesperges, *Belgian Furniture, 1500-1800*, Brussels, 2000, pl. 53.

\$ 7,000-10,000





11



11

A pair of early Louis XV giltwood wall brackets
Mid 18th Century

height 10½ in.; width 7 in.; depth 3¼ in.;
26.5 cm; 18 cm; 8.5 cm

PROVENANCE

Fischer-Böhler, Munich; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 3,000-5,000

12

A Louis XV ormolu-mounted tulipwood, fruitwood and marquetry table en chiffonnière by Charles Topino

circa 1775, stamped C Topino JME

height 29 in.; width 14 in.; depth 10½ in.;
74 cm; 35.5 cm; 27 cm

PROVENANCE

Rosenberg & Stiebel, 1965;
The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

Charles Topino became *maitre* in 1773. An almost identical example by Topino sold *The Wildenstein Collection*, Christie's London, December 14-15, 2005, lot 348. A similarly decorated table but with an undertier is illustrated Sylvain Barbier Sainte Marie, *Charles Topino*, Paris, 2005, fig. 57.

• \$ 20,000-30,000



12



12 TOP



13

13

A Louis XV ormolu-mounted kingwood and bois de bout marquetry bureau plat by Pierre IV Migeon

circa 1745, stamped Migeon

height 28¾ in.; width 44½ in.; depth 23¼ in.;
73 cm; 113 cm; 59 cm

PROVENANCE

Collection of the Rt. Hon. the Dowager Lady Foley; Rosenberg & Stiebel, 1961; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

EXHIBITED

The Lesley and Emma Sheaffer Collection: A Selective Presentation, The Metropolitan Museum of Art, New York, 1975.

LITERATURE

Yvonne Hackenbroch and James Parker, *The Lesley and Emma Sheaffer Collection: A Selective Presentation*, New York, 1975, cat. no. 8.

Pierre IV Migeon, who was formerly called Pierre II Migeon prior to recent research, was born into a family dynasty of Parisian *ébénistes* on August 13, 1696. When Pierre IV Migeon came into his own as an *ébéniste*, his workshop became one of the most popular within eighteenth century Parisian society. His record book survives showing that he was patronized by high-ranking government officials, foreign princes, French aristocracy, and visiting ambassadors. He was also a *marchand* as well as a cabinet-maker and was extremely influential on the taste of his clients.

Migeon IV focused on bois de bout marquetry, as seen on the present bureau plat, during the last third of his career and he particularly appreciated the contrast of color when different woods were juxtaposed.

• \$ 15,000-25,000



Two rare Meissen figures of golden orioles circa 1733-40

modelled by Johann Joachim Kändler, perched on high tree stumps, one applied with leafy branches and molded with moss, the birds decorated with bright yellow and black plumage and paler yellow wings, the beaks agape revealing their tongues, crossed swords marks in underglaze-blue to back of bases, black-painted Japanese Palace inventory numbers N=283 / W or n0315 / W. heights 11¾ in.; 29.8 cm

PROVENANCE

The Royal Collections of Saxony, Japanese Palace, Dresden S. Berges, New York, 1942
The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

EXHIBITED

New York, Metropolitan Museum of Art, *AngloMania: Tradition and Transgression in British Fashion*, May 3 - September 4, 2006.

Kändler's work records for July 1733 read 'Specificatio Was in dem Monath July 1733 an Neuen Modellen Inventiert und

gefertiget worden... Einen Vogel Von Mittel Mäßiger Größe Eine Bier Eule genannt auf einem Postament sitzend, Kändler, Modellmeister' [Specification of what new models were invented and finished in the month of July 1733... a middle-sized bird called 'Bier-Eule' sitting on a pedestal, Kändler, mastermodeller.] Also in March of 1734 he records 'Im Monath Martio 1734 sind auf hiesiger Königl. Pohl. und Churfürstl. Sächß. Porcellain Fabrique an neuen Modellen gefertigt worden... Einen Vogel von MittelMäßiger Größe gefertigt welcher Eine Bier Eule genannt wird, Johann Joachim Kändler' [In the month of March 1734 at this Porcelain factory of the King in Poland and Elector of Saxony the following new models were finished.. a middle-sized bird known as a 'Bier Eule', Johann Joachim Kändler].

Carl Albiker notes in *Die Meissner Porzellantiere* (1935 edition), p. 122, models of orioles were also consecutively worked by Johann Gottlieb Ehder in 1740 and Peter Reinicke in 1747, illustrating a pair similar to the present examples, pl. XXIX, no 112. Another similar pair of this model, one of which bears the Japanese Palace inventory number of No. 315, is illustrated in Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faïence and Enamel in the Irwin Untermyer Collection*, color pl. 6, fig. 5, where the author on p. 6 ascribes them to Ehder, circa 1740-41, "after the earlier Kaendler models of March-June 1734." The lack of descriptions in the work records render it impossible to date these golden orioles with certainty; however, the higher stumps are more typical of the earlier models and the present models were more likely made between 1733 and 1740.

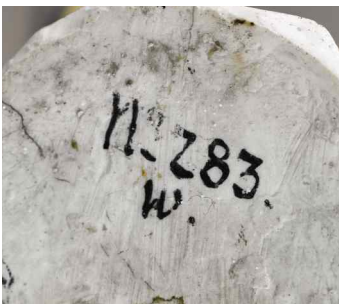
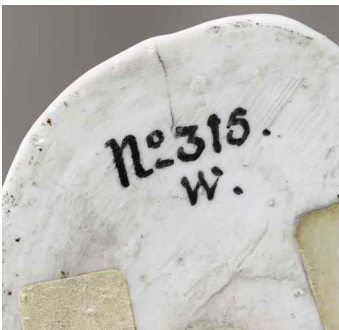
Samuel Wittwer mentions in *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, p. 345, that the inventories of 1770 and 1779 list "six golden orioles with black wings on white pedestals decorated with leaves" with the inventory number N= 283- W; and "ten orioles with black wings, 8 of which are standing on high pedestals decorated with leaves, but 2 of the pedestals are simply ('schlecht') done."

Three orioles were included in the sale of porcelain from the Royal Saxon Collection, Dresden, held at Rudolph Lepke's, Berlin, October 7 and 8th, 1919, lots 107 and 108 (plain bases) and 109 (base applied with branches). The present examples are likely those sold as lots 107 and 109.

A single example with a white, undecorated base, from the collection of Mr. and Mrs. Charles Wrightsman, bequeathed to the Metropolitan Museum of Art, was sold in Sotheby's New York, April 25, 1998, lot 67.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 50,000-70,000





14



15

A pair of Meissen figures of parrots the porcelain circa 1740, the decoration later

each probably modelled by Johann Joachim Kändler, with head slightly turned, perched on tree stump applied with leaves with, one holding a purple cherry in its beak, crossed swords mark in underglaze-blue, incised numeral 37.

heights 5 $\frac{5}{8}$ in.; 14.3 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Parrots were among the factory's most frequently produced bird figures. According to Gerhard Röbbig in *Cabinet pieces, The Meissen Porcelain birds of Johann Joachim Kändler 1706-1775*, p. 120, an inventory of the factory warehouse reveals that 61 out of a total of 173 birds were parrots. While other species of birds were usually only of a single size, parrots were modelled in different sizes: soon after the life-size parrots for the Japanese Palace, Kändler created, in July 1735, two small parrots (12cm tall). Then, in spite of no further mention in his records, the following pieces are noted in the Dresden stockroom listing of porcelain for Count von Brühl dated July 13, 1737: '1 Pappagey groß / 3 ditto middle. / 1 D. keiner' [1 parrot large / 1 ditto medium / 1 ditto small], *ibid*, p. 128.

In May-October 1740, Kändler made three entries about his modelling of new figures of parrots to match the ones already in the warehouse, 'in considerable size', ie. 19cm, slightly taller than the size of the present models

The lack of description in the entries seems to indicate that these birds were a generic type of parrot modelled by Kändler, as opposed to the Indian parrots or cockatoos modelled after life. The large number of entries related to parrot figures as well as the fact that some models were worked over by Eberlein make it difficult to precisely date and attribute the modeller of the present example.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

\$ 6,000-8,000

16



16

A Meissen figure of a parrot the porcelain circa 1740, the decoration later

similarly modelled to the preceding examples, the base applied with leafy branches, faint crossed swords mark in underglaze-blue, incised 57.

height 5 $\frac{5}{8}$ in.; 14.3 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

See note to the preceding lot.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was detected.

\$ 3,000-5,000

A Meissen figure of a cockatoo circa 1737

modelled by J. F. Eberlein, perched on a tree stump applied with leaves, its beak open revealing its tongue, faint crossed swords mark in underglaze-blue.
height 8½ in.; 21.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Kändler first made a life-size model of a cockatoo for the Japanese palace in June and September 1734, beautifully described as follows: 'Noch einen Vogel von Ziemlicher Größe, Nahmens Kackedu hat eine sonderliche Von Natur gewachsene Haube auf seinem Kopfe Wes Wegen er sehr artig anzusehen und ruhet auf einem mit Ästen und Laub bewachsenen Postamente' [Another bird of suitable size called Cockatoo has a special cap on his head which is grown by nature. Therefore he is magnificent to behold and rests on a pedestal covered with grass and foliage]. An example is in the Dresden State Art Collections is illustrated in Ulrich Pietsch, *Die figürliche Meißner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kändler*, fig. 279.

The present model is the smaller version and was modelled by J. F. Eberlein in June 1737 'Eine Cactu, eine halbe Ellen groß von Thon neugemacht' [A cockatoo, half an Elle high, newly made in clay]. This was most probably realized to create models for the factory to sell on the open market.

A similar figure of cockatoo is illustrated in Ute Däberitz and Martin Eberle, *Das Weiße Gold, Die Sammlung Meissener Porzellan des 18. Jahrhunderts auf Schloss Friedenstein Gotha*, p. 82, fig. 76.

A pair of similar examples with contemporary ormolu mounts was sold at Sotheby's London, 20 May 1958, lot 144, and another was in the Collection of Laurance S. Rockefeller, sold at Sotheby's New York, 2005, lot 195. Another similar figure of a cockatoo from the Collection of Sir Gawaine & Lady Baillie was sold at Sotheby's London, May 1, 2013, lot 87.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 5,000-7,000

A pair of Meissen figures of parrots 18th century, perhaps outside-decorated

naturalistically modelled by Johann Joachim Kändler with green plumage picked out in brown; with red or blue wing tips, perched on brown stumps applied with leafy flowers, faint crossed swords marks in underglaze-blue.
heights 5¾ in.; 14.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 2,000-3,000



17



18

A Meissen figure of a partridge mounted in ormolu as a candlestick
the porcelain circa 1741-45, the ormolu later

modelled by Johann Joachim Kändler, on a circular base.
height of partridge 3¾ in.; height overall 7 in.; 9.5 cm; 17.8 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Kändler's *Taxa* for 1740-48 records: '1 Rebhuhn in Lebens Größe, als ein Gegner gegen ein schon gefertigtes Rephuhn. 3 Thlr.' [One life-size partridge, as a pair to a partridge already completed. 3 Thlr.] A of slightly larger pair is illustrated in Ulrich Pietsch, *Meißner Porzellanplastik von Gottlieb Kirchner und Johann Joachim Kändler*, p. 196, cat. nos. 304 and 305. Two similar examples with bases applied with ears of corn from the Collection of Sir Gawaine & Lady Baillie, were sold at Sotheby's London, May 1, 2013, lots 23 and 25.

\$ 3,000-5,000

A Meissen figure of a fox
mid-18th century

modelled as a free standing figure with a hen in its mouth.
length 4 in.; 10.16 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 500-800

19



20







21

21

A pair of German silver-gilt large oval jewel caskets, Gottlieb Satzger, Augsburg, 1775-77

of exceptional size, of shaped and bombé oval form, the hinged covers with cast flower and shellwork thumbpiece, chased with birds on sprays of fruit within scrollwork borders, the bases with security loops and initialed *HJ* marked on bases with maker's mark and city mark

68 oz 5 dwt
2127 g
length 9½ in.; 24.2 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

A similar pair by Satzger, 1749-51 are part of the Sheaffer Collection in the Metropolitan Museum of Art and featured in Y. Hackenbroch, "German Silver of the Seventeenth and Eighteenth Centuries," in *The Connoisseur*, May 1977, S.57, Nr.11.

See lot 5 for note on the maker's mark.

\$ 30,000-50,000

22

A pair of German silver-gilt oval toilet boxes, Johann Martin Satzger, Augsburg, 1761-63

of shaped and bombé oval form, the hinged covers with cast scroll and flower thumbpiece, all chased with spread-wing birds on trees and branches surrounded by flowers and scrollwork marked with maker's mark and city mark on bases

30 oz 10 dwt
958 g
length 6½ in.; 16.5 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

A similar box by Gottlieb Stazger, the younger brother of Johann Martin Satzger I, was sold Christie's, New York, May 20, 2015, lot 268.

\$ 10,000-15,000



22



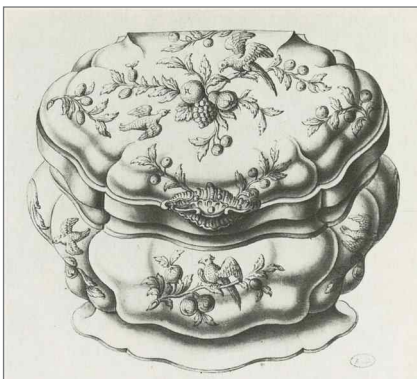
22



23



24



Design for a box, German, probably Augsburg, mid 18th century

23

A pair of German silver-gilt small oval toilet boxes, Gottlieb Satzger, Augsburg, 1775-77

of shaped and bombé oval form, the hinged covers with cast scroll and flower thumbpiece, chased with birds perched on swags of fruit, base rims initialed *HJ*
each marked on bases with maker's mark and city mark
12 oz 15 dwt
398 g
length 4 in.; 10.2 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

See lot 5 for note on the maker's mark.

\$ 6,000-8,000

24

A pair of German silver-gilt small oval trays, Johann Martin Satzger, Augsburg, 1777-79

shaped borders chased with scrolls and birds perched on swags of fruit, the bases initialed *HJ*
each marked with maker's mark and city mark near rim
5 oz 10 dwt
174 g
length 6 in.; 15.2 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000





25

25

**A Louis XV green-painted and parcel-gilt wall bracket
mid-18th century**

height 7½ in.; width 6½ in.; depth 4¼ in.; 19 cm;
16.5 cm; 11.5 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 800-1,200



26

26

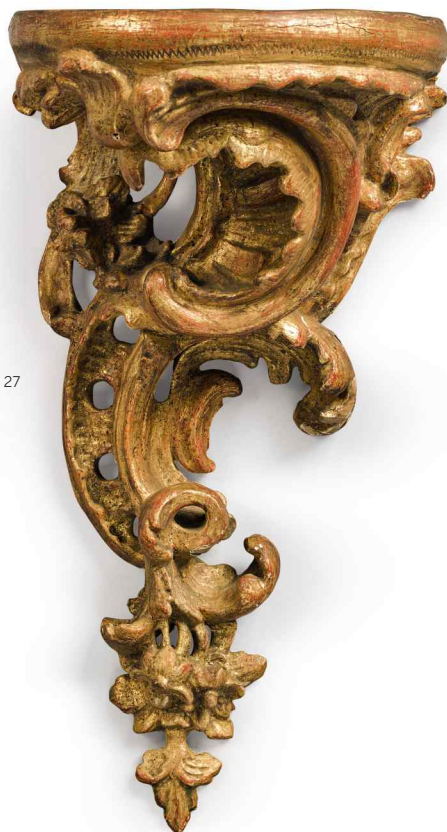
**An early Louis XV giltwood wall
bracket
circa 1735**

height 8 in.; width 5½ in.; depth 4¼ in.; 20 cm; 14
cm; 11 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 1,000-1,500



27

27

**An early Louis XV giltwood wall
bracket
circa 1735**

height 11½ in.; width 6 in.; depth 6 in.; 29 cm; 15
cm; 15 cm

PROVENANCE

Fischer-Böhler, Munich;
The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 1,000-1,500





28



28

**A pair of Louis XV giltwood wall brackets
circa 1740**

height 7¼ in.; width 7¼ in.; depth 5 in.; 18.5 cm;
18.5 cm; 13 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000

29

**A German Rococo blue-painted and
parcel-gilt and silvered center table
circa 1760**

height 30½ in.; width 30 in.; depth 22 in.; 77.5
cm; 76 cm; 56 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

EXHIBITED

*The Lesley and Emma Sheaffer Collection: A
Selective Presentation*, Metropolitan Museum of
Art, New York, 1975

LITERATURE

Fischer-Böhler, Munich; *The Lesley and Emma
Sheaffer Collection: A Selective Presentation*, New
York, 1975, cat. no. 23, illus.

\$ 5,000-7,000



29



30

30

A rare Saint Cloud white figure of a cockerel circa 1745-50

modelled roosting on a rocky base molded with a flowerhead on either side.
heights 6¾ in.; 17.1 cm

PROVENANCE

Collection de M. Fitzhenry, sold, Hotel Drouot, December 15, 1909, lot 169
The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

LITERATURE

Collection de M. Fitzhenry, Catalogue des Porcelaines Tendres Anciennes Françaises & Étrangères, plate between pp. 14 and 15, lot 169
The French Porcelain Society Journal, Volume I, 2003, Andreina D’Agliano, “Some French Soft-Paste Animals from the Collections of the Dukes of Parma”, p. 104, fig. 2, right

\$ 8,000-12,000

Andreina D’Agliano’s article “Some French Soft-Paste Animals from the Collections of the Dukes of Parma” mentions and illustrates the present figure together with the other similar model, also from the Sheaffer Collection, in the *French Porcelain Society Journal*, Volume I, 2003, p. 104, fig. 2. Two other figures of cockerels, similar to the present examples, from the Collection of the Palazzo Reale in Turin are illustrated *ibid.*, fig. 1, and belong to a group of other French soft-paste animal figures, all of which were made circa 1745-50 and are in the Collections of the Palazzo Reale and the Palazzo Pitti. According to D’Agliano, “a stag, a goat, and two cockerels in the Palazzo Reale, Turin, were originally part of the furnishings of the Royal Palace of Parma” and were possibly brought to Parma in 1749 by the Duke and Duchess of Parma (Don Filippo, Infante of Spain and Louise Élisabeth of France) following their marriage in 1748, *ibid.* p. 103. It is, however, unclear how and when these various figures, originally listed in the inventories of the Royal Palace of Parma, were divided between the two palaces, Palazzo Reale and Palazzo Pitti.

The design source for the present models carries striking similarities to a white Chinese export ewer in the shape of a cockerel, an example of which is illustrated in William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, p. 205, cat. no. 97. Bertrand Rondot mentions in *Discovering the Secrets of Soft-Paste Porcelain at the Saint-Cloud Manufactory, ca. 1690-1766*, pp. 290-291 that European subjects were produced after 1730 and were influenced by models from the Sèvres and Meissen manufactories. It is unknown whether another Meissen or French prototype for the present models existed.

Production of animal sculpture in soft-paste porcelain is generally rare, perhaps reflecting the challenges of the plasticity in this medium. Other Saint Cloud wares involving animal sculptures include snuffboxes with reclining animals, such as sheep, cats or dogs; several examples are illustrated *ibid.*, p. 239, cat. nos. 193-199.

Sotheby’s would like to thank Selma Schwartz for assistance in the research of the present lot.

Two Meissen figures of gray parrots circa 1731-34

each modelled, possibly by *Johann Joachim Kändler*, perched on a high tree stump issuing from rocks with patches of green foliage, each bird with slightly differently executed scale patterned and sgraffito plumage, in three shades of gray, gray-blue and red, with black beak and eye, now mounted on later gilt-bronze bases, *crossed swords mark to back of each rockwork base.*

heights 13¼ and 13½ in.; 33.7 cm and 34.3 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 70,000-100,000

There are no records in Kändler's taxa that appear to correspond to the present model. Samuel Wittwer in *The Gallery of Meissen Animals, Augustus the Strong's Menagerie for the Japanese Palace in Dresden*, pp 346-7, discusses the two models of parrot or parakeet that were ordered for the Japanese Palace from 1731-2 and the difficulties with distinguishing in the orders between the two extant models now referred to as 'Gray Parrot' and 'Parakeet' that correspond directly in size. The present birds are examples of the 34.5cm 'Papogey' [gray parrots] or 'Manninchen' referred to in the inventory lists and which Wittwer attributes to Kändler. Wittwer notes all the references to gray parrots in the various inventories of orders and production including a note that nine gray parrots were finished at the manufactory by December 1731, as well as five noted as 'enamelled' in the same year. The delivery lists are equally confusing and repetitive, but at least nine gray parrots appear to have actually been delivered to the Palace by 1734. None remain there today.

Four examples, including the present two, appear to have survived elsewhere. An example bearing an 'AR' mark in underglaze-blue, with densely painted gray-blue plumage and a colorful base, is in the Rijksmuseum, Amsterdam (formerly in the Dr. Fritz Mannheimer Collection) and is illustrated and discussed by Abraham L. den Blaauwen in *Meissen Porcelain in the Rijksmuseum*, p. 400. Another, similarly decorated to the present examples, is in the Untermyer Collection, Metropolitan Museum of Art, New York, (formerly in the Ole Olsen Collection) and is illustrated in Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faience and Enamel in the Untermyer Collection*, pl. 5, fig. 8.

In his note to the Rijksmuseum example, den Blaauwen, *op. cit.*, p. 400, comments that the three Metropolitan Museum examples are "not old". There is no evidence given as to why this might be the case. Whilst the present examples and the Untermyer parrot are differently marked and decorated to the Rijksmuseum bird, their simple yet bold decoration, their paste, the execution of the crossed swords marks and the appearance of their bases are all consistent with other 1730s Meissen bird and animal figures. The decoration around the eyes of all four birds is identical, as are the details of the modelling and the green enameled foliage on the base.

It is possible the simplicity of the decoration on the Metropolitan Museum's parrots, combined with their bases and marks partially being obscured by later gilt-metal mounts (now removed), led to their being considered later. Indeed Wittwer, *op. cit.*, p. 238, comments on "great differences in the technical and artistic quality of the painting" of the models produced for the Japanese Palace between 1731 and 1736 and also that "the supposition that large animal figures that have strongly contrasting, broadly applied, unnatural colors were painted later and thus could be considered forgeries with respect to their decoration oversees the fact that these figures were decorated at a time when the great technical steps forward were only just being made." The apparent mis-firing of the paste and glaze on one of the present birds, as well as the numerous minor firing tears and fine cracks in the bases, attest to the fact of technical difficulties in the firing of these early models and also support the early 1730s dating.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.



31

Two similar Meissen figures of
bullfinches
circa 1747-50

modelled by Johann Joachim Kändler, each red-breasted bird perched on a slender tree, one molded with green moss and applied with green leaves, the other with a green frog. heights 5¾ in. and 6¼ in.; 14.6 cm and 15.9 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

Kändler's work records for October 1747 report: '5. Einen Vogel Giempel genannt nach dem Leben aufs Natürlichste modelliret Wie selbiger auf einem Wie natürlich gewachsenen aste sietzet.' [5. Modelled most naturally from life a bird called a Bullfinch perched on a branch, modelled as it grows in nature.]; '6. Annoch einen dergleichen Giempel in einer anderen Wendung gegen Ersteren zu setzen, auf Vorige Weise nach dem Leben modelliret' [6. Modelled another Bullfinch of the same kind in a different pose, to stand turning towards the other, done from life like the one before].

Similar examples from the Collection of Sir Gawaine & Lady Baillie were sold in Sotheby's London, May 1, 2013, lots 13 and 35.

Sotheby's Scientific Research department used noninvasive XRF for this lot to screen the green enamel for chromium, which was not detected.

\$ 10,000-15,000



32

A rare Ludwigsburg figure of a cockatoo circa 1765

modelled perched on a tree branch from which cherries are suspended, raised on a rococo scroll base, crowned interlaced C's in underglaze-blue, incised L / Z : C and N: 59.
height 12 in.; 30.5 cm

PROVENANCE

Karl Eugen, Duke of Württemberg, Stuttgart
Collection of Otto and Magdalena Blohm,
Hamburg
The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

LITERATURE

Robert Schmidt, *Early European Porcelain as collected by Otto Blohm*, New York, 1953, pl. 77, cat. nos. 287 - 8, left

A similar cockatoo figure and a pair, each with a purple crest, are illustrated in Hans Christ, *Ludwigsburger Porzellanfiguren*, pl. 31, and in Leo Ballet, *Ludwigsburger Porzellan*, cat. nos 97 and 98, respectively, where both authors catalogue the figures as modelled by Johann Jacob Louis. Robert Schmidt, however, disputes this attribution in *Early European Porcelain as collected by Otto Blohm*, pp. 193 and 194, where he refers to the studies done by Dr. Hans Heinz Josten's on Ludwigsburg modellers and states that "Josten considers the charming pair of cockatoos to be unquestionably the work of (Wilhelm) Beyer (about 1765), in spite of the incised L which Leo Balet takes to stand for Johann Jakob Louis; the latter, however, was only a 'Poussier' (repairer), not a modeller or sculptor."

A cuckatoo figure with a purple crest, from the collection of Mrs. Charles E. Dunlap, was sold at Sotheby Parke Bernet, December 3, 1975, lot 274 (sold for \$26,000).

\$ 3,000-5,000



33



34



34

34

A pair of German Rococo polychrome-painted wall brackets circa 1765

height 13½ in.; width 13 in.; depth 8¼ in.; 34.5 cm; 33 cm; 21 cm

PROVENANCE

Fischer-Böhler, Munich; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 5,000-7,000



35

A pair of German Rococo green-painted and parcel-gilt wall brackets circa 1755

heights 8¼ in.; 8½ in.; widths 5½ in.; 5¾ in.; depths 3¾ in.; 4 in.; 21 cm; 21.5 cm; 14 cm; 14.5 cm; 9.5 cm; 10 cm

PROVENANCE

Fischer-Böhler, Munich; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 1,500-2,500



36

A German Rococo polychrome-painted dressing mirror circa 1765

height 19 in.; width 14 in.; 48 cm; 35.5 cm

PROVENANCE

Fischer-Böhler, Munich; The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,500-3,500



37

37

**A German silver-gilt inkstand,
Johann Balthasar Engel, Augsburg,
1737-39**

on forked scroll feet, shaped oval stand fitted with two screw-on baluster pots and central bell over a seal compartment, *later chased with rococo ornament*

marked on bell and stand with maker's mark and city mark
16 oz
498 g
length 7½ in.; 19.2 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

LITERATURE

Helmut Selig, *Die Augsburger Gold- und Silberschmiede 1529-1868*, 2007, p. 547 lists an inkstand of the same date by this maker.

\$ 2,000-3,000

38

**A German gilt-metal wager cup
(jungfrauenbecher), late 19th
century**

an electrotype copy of a beaker made by Caspar Widman (1554-90) dated 1566, the cup with panels of arabesques and an inscription, the top modeled as a classical female head
height 9¼ in.; 23.5 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

LITERATURE

Nürnberger Goldschmiedekunst 1541-1868 / Meister, Werke, Marken 1: Textband, Germanisches Nationalmuseum, 2007, p. 450, where this beaker is listed in the Metropolitan Museum of Art

The inscription translates as, "A friend brings honor to the house which brings joy to the man who welcomes the wine and which also brings joy to the man's heart. 1566."

\$ 800-1,200



38

A German silver-gilt double spice box, Johann Leonhard Allmann, Augsburg, 1771-73

of cartouche form, the hinged cover chased with a bird on a berried branch, the bombé sides with sprays of fruit and flowers, divided interior, on four shellwork feet
marked on base
 length 2 $\frac{5}{8}$ in.; 6.6 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000



39

A German silver-gilt double spice box, Peter Christian Rosen, Augsburg, 1761-63

of cartouche form, the hinged lid chased with a sprig of flowers within shell and scroll border, matched sides, divided interior, on four scroll feet
marked on rim of body and with early 19th century Austrian control mark
 length 2 $\frac{1}{2}$ in.; 6.4 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 1,200-1,800



40

A German silver-gilt double spice box, Andreas Wickert III, Augsburg, 1711-15

oval, the slip-on cover embossed and chased with a shell-capped female mask surrounded by strapwork on matted ground, divided interior
marked on base
 length 2 $\frac{1}{4}$ in.; 5.7 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 1,000-1,500



41

A Meissen silver-mounted cylindrical tankard circa 1740

Painted after Nicolas Lancret's 'The Italian Theater' with Pierrot surrounded by other *Commedia Dell'Arte* figures in a landscape beneath gilt scrollwork borders reserved with shaped vignettes painted in puce *camaieu* with figures in landscapes, crossed swords mark in underglaze-blue, the silver mounts marked with date letter R (?) for 1742, Dresden city mark and the maker mark IIB.
height 8½ in.; 21.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

The design source for the present example appears to be an engraving of 'Le Theatre Italien' by Nicolas Lancret (1690-1743), an example of which is at the Metropolitan Museum of Art and is illustrated in Meredith Chilton, *Harlequin Unmasked*, p. 28, fig. 26.

\$ 6,000-8,000



Nicolas Lancret, *The Italian Theatre*, 18th century. Engraving, Metropolitan Museum of Art, New York. Harris Brisbane Dick Fund, 1953

A Meissen figure of Harlequin the porcelain circa 1725, the decoration later

modelled standing with his right arm raised before a tree stump, on a rectangular bevelled base, crossed swords mark in underglaze-blue.
height 5⅞ in.; 15 cm

PROVENANCE

Otto Buel, Lucerne, sold in 1949
The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

A similar undecorated model is illustrated by Brian Haughton, <http://haughtongallery.co.uk/portfolio/meissen-commedia-figure/>, where Meredith Chilton notes that this model is one of the earliest depictions of the *Commedia dell'arte* genre in porcelain. She further states that it is "most likely part of a group of 161 small plaster models of dwarves of various nationalities, chess pieces and other sculpture, that were acquired by Meissen from Augsburg in 1725."

\$ 1,000-1,500

An assembled pair of Meissen Crinoline Figures of 'The Thrown Kiss' circa 1737

modelled by Johann Joachim Kändler, the gallant with his right hand blowing a kiss to his sweetheart holding a fan and bending toward her admirer, crossed swords marks in underglaze-blue.

heights 5¾ and 5⅞ in.; 14.6 cm and 14.9 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

LITERATURE

The Lesley and Emma Sheaffer Collection, The Metropolitan Museum of Art, 1975, fig. 4

This *Kusshand-Gruppe* was modelled from the engraving 'Le Baiser Rendu' by Pierre Filloeuil after the painting by Jean-Baptiste Joseph Pater (1695-1736). Rainer Rückert, *Meissener Porzellan*, pl. 203, nos. 855 and 856, who illustrates a pair of figures of these models, cites on p. 166 the entry in Kändler's taxa for December 1736: 'Noch eine neue Figur aufs Waaren Lager gefertigt, in einer adriene, wie sie einen Fächer in Händen hält, und eine Mannes-Person im Schlaf-Belze sauber gebutzt kömmt, ihr in Ohr zu reden' [Modelled another figure for stock in a petticoat, holding a fan in her hands, and a man in a dressing gown, freshly groomed, whispering in her ear.]

Similar pairs are illustrated in Karl Berling, *Das Meissner Porzellan und Seine Geschichte*, p. 66, fig. 73; Stephan Bursche, *Meissner Steinzug und Porzellan des 18. Jahrhunderts*, *Kunstgewerbemuseum Berlin*, p. 34, nos. 302 and 303; K. Butler, *Meissner Porzellanplastik des 18. Jahrhunderts*, the Hermitage catalogue, nos. 8 and 9; Yvonne Hackenbroch, *Meissen and Other Continental Porcelain, Faïence and Enamel in the Irwin Untermyer Collection*, color pl. 20, fig. 27, which is the pair from the collection of Armand Esders, sold at the Hôtel Druot on June 20, 1941, lot 191, pl. XVIII; and Friedrich H. Hofmann, *Das Porzellan*, color pl. XI.

A pair of similar figures from the Jack and Belle Linsky Collection was sold at Sotheby Parke Bernet, May 21, 1985, lot 46.

\$ 20,000-30,000



42



43

A pair of Nymphenburg porcelain
topiary obelisks
20th century

raised on shaped square bases, *green printed
factory marks.*
heights 13¼ in.; 33.7 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 800-1,200





A South German Rococo ormolu-mounted, carved, parcel-gilt and cream-painted commode with a scagliola top

Franconia, probably Bamberg, mid-18th century

height 32 in.; width 45¼ in.; depth 23½ in.; 81.5 cm; 115 cm; 60 cm

PROVENANCE

Fischer-Böhler, Munich, acquired from a private Franconian Collection;

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

LITERATURE

Danielle Kisluk-Grosheide, Wolfram Koeppel and William Rieder, *European Furniture in the Metropolitan Museum of Art*, New York:2006
 Heinrich Kreisel, *Die Kunst des deutschen Möbels, Band II Spätbarock und Rokoko*, Munich: 1970
 Metropolitan Museum, *The Lesley and Emma Sheaffer Collection, A Selective Presentation*, New York: 1975

Dr Sigrid Sangl, *Das Bamberger Hofschreinerhandwerk im 18. Jahrhundert*, Munich: 1990, illustrated fig.108

\$ 50,000-80,000



Fig 1. Metropolitan Museum of Art, New York, Lesley and Emma Sheater Collection, 1974.356.129

This dynamically proportioned and exquisitely decorated commode is a rare surviving example of South German rococo furniture from Bamberg, in Franconia. Dr Sigrid Sangl ascribes it to a small group of works dating from circa 1760-65 all with similar parcel-gilt, white painted decoration, including a commode and console in Schloss Rentweinsdorf; a console in St Gangolf, Bamberg; two commodes, one formerly on the art market with Fischer-Böhler and the other on loan to the Germanisches Nationalmuseum, Nuremberg (ill. Sangl, figs.107, 109) and two further important commodes in the Metropolitan Museum also from the Sheaffer collection and formerly at Schloss Seehof outside Bamberg (the first ill. Sangl, fig.106, the second Kreisel, p.556 and figs.1 and 3 below). Schloss Seehof was the summer residence of the powerful

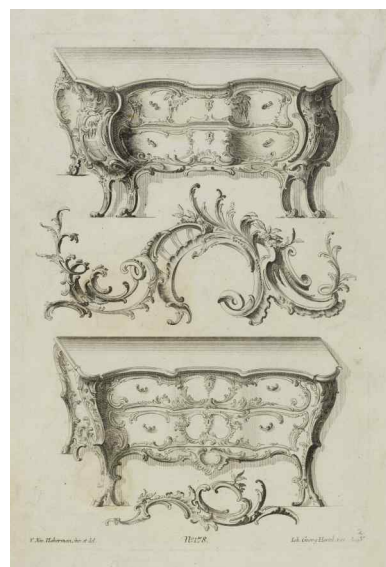


Fig 2. Franz Xavier Haberman, Designs for commodes, Augsburg, circa 1750



Fig 3. Metropolitan Museum of Art, New York, Lesley and Emma Sheater Collection, 1974.356.217

Prince-Bishops of Bamberg, whose titular holders included members of the von Schönborn and von Seinsheim families. One of the highlights of the Metropolitan's Sheaffer Collection galleries is the exceptional suite of seat furniture from the castle's garden pavilion, with backs in the form of flower-filled trellises, a *tour de force* of German Rococo inventiveness and naturalistic design.

The relatively brief rococo period in Franconian furniture history has been described as an amalgam of tendencies from neighbouring German artistic centres. The parabolic effect of movement through the concave front and sides raised on unusually high legs, and the refined floral and scroll carving exhibit a clear influence of the published furniture designs of the Bavarian court architect François de Cuvilliers (d.1768), several related commodes after which are in

the Munich Residenz (Kreisel, figs.430, 445). At the same time the present work maintains a clear structural integrity and avoids a surfeit of decoration, showing an affinity with the work of the Hoppenhaupt brothers in the Prussian royal palaces in Berlin and Potsdam between 1745-1760. Designs for commodes similar to the present lot were published by the Augsburg engraver Franz Xaver Haberman (d.1796) in c.1750 (fig.2).

In the absence of archival records, the maker of this and the Seehof commodes remains unknown, although various artists working for the Prince-Bishops at Seehof and the Bamberg *Residenz* have been put forward for the Seehof examples, such as the court sculptor Johann Mutschle or the Bauer family of cabinetmakers. The Wurzburg woodcarver Ferdinand Hund

(d.1758), who worked at the Wurzburg *Residenz* and Schloss Bruchsal and whose presence is recorded in Bamberg in 1751 has also been suggested as a possible designer of this type of commode (Sangl, p.213).

For nearly one hundred years Fischer-Böhler were one of the legendary art and antiques dealers in Munich, founded in 1883 by Wilhelm Böhler and joined by Bamberg native Karl Fischer in the early 20th century. The firm is credited with reviving interest in the South German Rococo after the Second World War, and its gallery of furniture, silver, ceramics and sculpture in the Residenzstrasse was patronized by preeminent institutions and private collectors including the Sheafers, who sourced the majority of their German furniture there. The gallery definitively closed in the 1980s.





DETAIL OF TOP

A Louis XV ormolu-mounted tulipwood, amaranth, fruitwood and marquetry bureau en pente by Joseph Schmitz circa 1765, stamped *Schmitz JME*

height 36¾ in.; width 30½ in.; depth 16¼ in.; 93 cm; 77.5 cm; 41.5 cm

Joseph Schmitz (*maitre* in 1761) was born in Paris and worked in the Rue de Caronne. Schmitz is well known for his commodes decorated with lavish marquetry of birds, flowers, and trophies or lacquer, yet little else is known about his career.

This elaborate bureau en pente with an intricate musical trophy to the slant front is typical of Schmitz's known work. Seemingly only one other bureau en pente stamped Schmitz has been on the market in the recent past. That example was without marquetry and sold Sotheby's Monaco, May 26-27, 1980, lot 772.

• \$ 12,000-18,000



47

A Louis XV/XVI Transitional ormolu-mounted tulipwood, fruitwood and marquetry table en chiffonnière by Nicolas Petit circa 1770, stamped *N. Petit JME*

height 27¼ in.; width 12 in.; depth 9½ in.;
69 cm; 30.5 cm; 24 cm

PROVENANCE

French and Company, New York, 1956;
The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

Nicolas Petit (1732-1791, *maître* in 1761) was born in the northern town of Chaource on May 31, 1732. Establishing himself in the Rue Faubourg Saint-Antoine under the 'Nom de Jesus' in Paris, he quickly gained renown. He worked extensively for *marchand merciers*, other *ébénistes*, and an extensive private client list which included the Duc d'Orléans and the Duc de Bouillon.

Petit was known for his production of occasional tables, such as the present example. According to his inventory listing, almost half of his stock was made up of small tables. However, the majority of the 289 small tables listed were in mahogany or walnut. Only six were in marquetry and only three in floral marquetry, making the present table a rare and important work from Petit's oeuvre. Musical trophies, as seen on the present example, are a key motif throughout Petit's career. Musical trophies adorn Petit's commodes, as illustrated in Anne Droguet, *Nicolas Petit*, Paris, 2001, p. 54. A very similar trophy is on a Petit commode in the Musée Lambinet, Versailles and illustrated, *ibid.*, pg. 85.

An almost identical table en chiffonnière from the collection of Mr. T.F. Hagerman of Newport Rhode Island was sold Sotheby's London, June 28, 1965, lot 116.

• \$ 12,000-18,000



TOP



A group of Continental porcelain and faïence plates circa 1750-90

comprising: a Meissen yellow-bordered reticulated plate, possibly later decorated; a pair of Meissen reticulated plates molded with basketwork; a pair of Niederviller plates painted with scattered blue cornflower sprigs and a Kiel faïence leaf-shaped dish, Meissen plates

with crossed swords marks in underglaze-blue, Niederviller plates with crowned interlaced C's in underglaze-blue, Kiel dish with painted inscribed K.B.K mark. 6 pieces.
length of Kiel dish 10 in.; 25.4 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 700-1,000



49

A Sèvres 'Rose Pompadour'-ground vase and stand circa 1758

(vase 'hollandois', 3^{ème} grandeur) reserved with alternating gilt-edged panels decorated with flower arrangements, interlaced Ls enclosing date letter E, incised on, decorator's mark T with dot. height overall 6¾ in.; 17.1 cm

PROVENANCE

Baronin Mathilde von Rothschild, bearing old paper label
Erich von Goldschmidt-Rothschild, by descent
Sold, Herman Ball - Paul Graupe, Berlin, March 24, 1931, lot 428
The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

LITERATURE

Catalogue, *Die Sammlung Erich von Goldschmidt-Rothschild*, catalogued by L. Schnorr von Carolsfeld and H. Huth, Berlin, March 24, 1931, p. 427, plate 75, lot 428

Rosalind Savill mentions in *The Wallace Collection, Catalogue of Sèvres porcelain*, Volume I, p. 69 that the production of the third size was delayed until 1758, to which the present vase dates. She further states on p. 71 that although many other examples of this model survives, these are mainly the first and second sizes and fewer examples of the third size dating to 1758 exist.

\$ 4,000-6,000

51

A group of English porcelain plates circa 1755-60

comprising: a pair of Derby plates painted in the center with fruit arrangements, a pair of Chelsea plates painted with scattered floral sprays and a pair of Worcester small scalloped plates similarly painted with flower sprigs. 6 pieces.
diameter of Derby plates 10 in.; 25.4 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 1,000-1,500



50



52

**A pair of Chelsea silver-shaped plates
circa 1755**

painted with small floral sprigs between a larger sprig and a bouquet on either side of the brown-edged rim, *red anchor marks*.
diameter 9¼ in.; 23.5 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 1,000-1,500

51



53

**A pair of Derby square-shaped botanical dessert dishes
circa 1795**

finely painted in the center with a spray of 'Large flower'd Potentilla' or 'Cut-leav'd Violet' beneath the border of trailing roses *painted possibly by William Billingsley, crossed batons and D marks in blue, pattern no. 142 in blue, script botanical titles and script numerals 6 in red*.
lengths 8½ in.; 21.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

A circular fluted plate with the same border is illustrated in John Twitchett, *Derby Porcelain*, p. 192, fig. 233, where the author states that most of the named plants are taken from *Curtis's Botanical Journal*, which arrived at the Derby factory in 1792. Another similar circular plate is illustrated in Franklin A. Barrett and Arthur L. Thorpe, *Derby Porcelain 1750-1848*, fig. 139, where the author on p. 60 mentions that the borders on the "can be confidently attributed to Billingsley but the center is painted in a completely different style."

\$ 1,000-1,500

52



53



54

54

A George II mahogany urn stand
circa 1730

height 24 in.; width 11½ in.; depth 11¼ in.; 61 cm; 29 cm; 28.5 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000



55

55

A George I walnut and burr walnut armchair
circa 1730

back with a metal plaque inscribed with a coat of arms.
height 36½ in.; 93 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1974

This unusual chair form has a surprisingly low back and could be the English equivalent of the French *coiffeuse*, or a low back chair for doing one's hair. This chair form has also been suggested to be for writing or smoking. Examples are illustrated in Adam Bowett, *Early Georgian Furniture*, Suffolk, 2009, pg. 188. A chair with similar arms but with an upholstered back is illustrated Percy Macquoid, *The Age of Oak and the Age of Walnut*, Suffolk, 1987, fig. 184b.

\$ 3,000-5,000

56

A set of four George III silver candlesticks,
Matthew Boulton, Birmingham, 1792

faceted baluster form decorated with stiff leaves, engraved with arms, later unmarked nozzles, weighted bases marked on base rims and stamped with weights 10.6, 10.8 (2), and 10.10
height 11¼ in.; 29.4 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

The arms are possibly those of Astley quartering Gayton impaling another.

\$ 7,000-9,000



56

57

A George IV gold-mounted milk glass two-compartment scent bottle, circa 1825

in the manner of A.J. Strachan, of disc-form, the glass body overlaid with rococo scrollwork centered by exotic birds perched on vases of flowers, the cover with hinged cap chased with a peacock above a compartment for a miniature, ruby and pearl thumbpiece
apparently unmarked
 height 2¾ in.; 7 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 3,000-5,000



57

58

A George III gold-mounted blue glass etui, circa 1760

of quiver shape, with applied rococo gold scrollwork enclosing trailing flowers, diamond thumbpiece, the rim of the cover chased with inscription "la vertu me guide" on formerly enameled ground
apparently unmarked
 length 4¼ in.; 10.4 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 1,500-2,000

58

59



59

A Continental gold and enamel snuff box, possibly German, 19th century

rectangular, the cover engraved with a stag hunting trophy, the sides and base with bouquets all on *basse-taille* dark blue enamel ground
marked inside base and cover with animal head and maker's mark PP above V crowned
 length 3 in.; 7.6 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 7,000-9,000

60



60

A gold-mounted bloodstone bonbonniere, English or German, circa 1840

bombé cartouche form mounted *en cage* with openwork gold strapwork enclosing monkeys and trophies and putti
apparently unmarked
 length 1 $\frac{7}{8}$ in.; 4.8 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000

61

A Continental hardstone snuff box mounted in jewels, probably German, 18th-19th century

rectangular, the cover mounted with silver-gilt figure of Diana with her hound, probably 18th century, the front with hare impaled by an arrow, surrounded by gem-set scrolls and matching thumbpiece
 length 2 $\frac{5}{8}$ in.; 6.6 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 3,000-5,000

61



62

A Meissen gilt-metal mounted rectangular snuff box circa 1750-60

painted on the cover, around the sides of the exterior and underneath with scattered flower sprays, the interior of the cover painted with a family portrait in a landscape.
 width 3 $\frac{1}{8}$ in.; 7.9 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 2,000-3,000

63

A French porcelain silver-mounted circular snuffbox and a cover
the porcelain circa 1740-50, the mounts circa 1744-50

the base and cover assembled, the cover decorated later, molded around the exterior and on the cover in low relief with flowering branches, birds or insects, the interior with an Oriental flowering branch issuing from rockwork and insects, the mounts marked with a Paris discharge mark for small work, diameter 3 3/8 in.; 8.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 300-500



62

64

A Continental gold and jewel mounted quartz snuff box, mid 19th century

of shell shape, the cover mounted with a gold female face within strapwork, the rim chased with a repeating border of small shells, the rim of the body with matted lambrequins, the thumbpiece of rubies, emeralds and diamonds set in silver *apparently unmarked*
length 2 1/4 in.; 5.7 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 5,000-7,000



63

65

A gold-mounted rock-crystal two-compartment scent bottle, probably German, 2nd quarter 19th century

of flattened pear-form, the body carved with stylized plant, the gold cap engraved with rococo ornament, matched on the mounts for the base compartment
height 3 3/8 in.; 8.6 cm

PROVENANCE

Lesley and Emma Sheaffer Collection, Bequest of Emma A. Sheaffer, 1973

\$ 1,500-2,000



64



65

**A Chantilly Kakiemon small beaker
circa 1735-40**

(*gobelet seau*) painted with two wheat sheaves and scattered Oriental flower sprays, *hunting horn mark in red*.
height 1 $\frac{1}{8}$ in.; 4.8 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 400-600



66

**A pair of Meissen teabowls
the porcelain circa 1730, the
decoration circa 1760**

each diamond-engraved in black, *in the style of Canon August Otto Ernst von dem Busch of Hildesheim*, with a European landscape scene depicting ruins, *crossed swords marks in underglaze-blue*.
diameter 3 $\frac{3}{8}$ in.; 8.6 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

Canon Busch of Hildesheim (1701-1779) was an amateur *Hausmaler* using a technique of engraving with the point of a diamond. Signed pieces are recorded from 1748-1775. A list of all the pieces known to the author is included in Herbert Dreyer, *Der Porzellanmaler August O. E. von dem Busch*.

A coffeepot and two teabowls from the Wark Collection, similarly decorated with landscape scenes of ruins, are illustrated in Ulrich Pietsch, *Early Meissen from the Wark Collection from The Cummer Museum of Art and Gardens*, p. 561, cat no. 685, where the author mentions that the depictions are executed in the style of August Otto Ernst von dem Busch and "possibly came from the hand of his pupil Johann Gottfried Kratzberg". Pietsch further states on p. 45 that von dem Busch and Kratzberg "cannot be called *Hausmaler* in the true sense of the word", as these "painters from the nobility engaged in the decoration of Meissen porcelain, though only as a hobby and not with the intention of making financial gain."

\$ 1,000-1,500



67



A Ludwigsburg porcelain sugar bowl
and cover
circa 1770

painted on either side with an Oriental battle scene or a campsite beneath the gilt lattice border, the cover with military trophies and affixed with a finial in the form of a seated lion, *crowned interlaced Cs in underglaze-blue*.
height overall 3 $\frac{7}{8}$ in.; 9.8 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

Sugar bowls of this form are illustrated in Hans Dieter Flach, *Ludwigsburger Porzellan, Fayence, Steingut, Kacheln, Fliesen*, p. 668, figs. 1443-1446.

\$ 300-500



68

A Doccia quatrefoil sugar bowl and
cover
circa 1770-80

painted on either side *in Meissen style*, with a seated female in a landscape or a man seated on a barrel with his back turned within a shaped gilt cartouche with gilt and puce scrolls, the cover affixed with a tulip-shaped finial.
length 4 $\frac{1}{2}$ in.; 11.4 cm

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

A similar sugar bowl and cover from the Collection of the Duke Pini di San Miniato was sold at Christie's New York, November 29, 1979, lot 277. Various tea wares with similar decoration are illustrated in Giuseppe Morazzoni, *Le Porcellane Italiane*, vol. II, pls 206 a-c and 207 a-b.

\$ 1,000-1,500



69

70 No Lot



TOP

71

A Louis XV/XVI Transitional ormolu mounted tulipwood, amaranth, fruitwood and marquetry table en chiffonnière by Nicolas Petit circa 1770, stamped *N. Petit JME*

height 27 in.; width 12¾ in.; depth 10 in.; 68.5 cm; 32.5 cm; 25.5 cm

PROVENANCE

Sotheby's London, May 31, 1957, lot 140;
The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

Nicolas Petit (1730-1798) became *maître* in 1765.
For more information on Petit, see note with lot 48.

• \$ 12,000-18,000



71

72

Lavar Kirman carpet, Southeast Persia

circa 1880

reduced in length

approximately 19ft. by 15ft. 1in. (5.79 by 4.60m.)

PROVENANCE

The Lesley and Emma Sheaffer Collection,
Bequest of Emma A. Sheaffer, 1973

\$ 5,000-7,000





73

73

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A late Gothic Netherlandish tapestry panel
circa 1520**

A tapestry illustrating the story of Saint Augustine dated 1518, (published in H. Göbel, *Wandteppiche*, part II, vol. II, fig. 310) with very similar decorated pilasters separating parts of the composition and there attributed to the Tournai workshops, was sold in these rooms January 12, 1996, lot 1185.
8 ft. 5 in. by 8 ft. 3 in.; 2.57 m. by 2.52 m.

PROVENANCE

William Crocker, San Francisco;
by descent to present owner.

\$ 12,000-18,000

PROPERTY FROM A TEXAS COLLECTION

An Italian Baroque large walnut chest of drawers by Pietro Matarazzo Naples, dated 1733

the back signed *Pietro Matarazzo, Fe 1733*, also bearing a label written in ink in an 18th-century hand height 55¾ in.; width 87 in.; depth 33 in.; 141.5 cm; 221 cm; 84 cm

PROVENANCE

Salvatore e Francesco Romano. Antiquari a Firenze. A Century as Antique Dealers at Palazzo Magnani Feroni, Sotheby's Milan, October 12-15, 2009, lot 474 (144,750 euros)

\$ 40,000-60,000

This type of large chest of drawers is known as a *canterano* in Italian. Pietro Matarazzo, who signed this impressive work of exceptional proportions in 1733, was part of a Neapolitan family of cabinetmakers. Little is known about him, but there are a few traces of his work, as noted by Enrico Colle in *Il Mobile Rococo in Italia*, Milan, 2003, p. 68, 486. Pietro is cited as being paid for supplying wardrobes with Paolo Agritta to the chapel of the Monte di Pietà in Naples in 1752, and is also recorded as having worked at the Farmacia dell'Ospedale degli Incurabili in Naples in 1748 with the carvers Agostino Fucito and Gennaro Di Fiore. These surviving sets of armoires share the same distinctive serpentine moulded borders applied to a simple walnut surface as on the present lot.

A contemporary Neapolitan linen chest of comparably grand proportions is illustrated in A. Putaturo Murano, *Il mobile napoletano del Settecento*, Naples, 1977, plate 1.



Signature



74

PROPERTY FROM A PRIVATE COLLECTOR
(LOTS 75- 86)

**A George III Gothic Revival
mahogany side chair, circa 1760**

height 46 in.; 117 cm

PROVENANCE

The Hon. Daisy Fellowes, Donnington Grove,
Berkshire;
Sotheby's London, September 29, 1995, lot 39;
Christie's London, November 19, 2015, lot 542
(GBP 5,625)

LITERATURE

Moss Harris & Sons, *The English Chair*, London,
1948, p. 137, pl. LXVB.
Christopher Hussey, 'Donnington Grove,
Berkshire', *Country Life*, September 25, 1958,
p. 656, fig. 6.

\$ 6,000-8,000



75

The revival of the Gothic style in England is often seen as a nineteenth century phenomena; however, the eighteenth century was just as fascinated with the medieval past, as seen in Chippendale's Gothic designs or Horace Walpole's famous Strawberry Hill, Twickenham. The present chair is a unique example of how cabinetmakers appropriated Gothic elements and reworked them to their own designs. Another chair with a somewhat similar steeple back but without the fretwork carving was supplied for Stonor Park, Buckinghamshire and is illustrated in Ralph Edwards, *Shorter Dictionary of English Furniture*, London, 1964, p. 149, p. 125. Another similar suite is the Gothic banqueting chairs from Strawberry Hill, which were designed by Horace Walpole and Richard Bentley and executed by the cabinetmaker William Hallett. The suite is visible in a watercolor from 1788 by John Carter illustrated in J. Mordaunt Crook, 'Strawberry Hill Revisited - I', *Country Life*, June 7, 1973, p. 1599, fig. 3. A pair of related chairs from the the Earls of Macclesfield at Shirburn Castle were sold Christie's London, June 4, 2009, lot 137. Another set of seven Gothic armchairs from the collection of the Earls of Lonsdale, Lowther Castle, were sold Maple & Co., April 15, 1947, lot 639.

Paris-born Daisy Fellowes (1890-1962), heiress to the Singer sewing machine fortune and a notable society hostess and style icon, married Winston Churchill's cousin the Hon. Reginald Fellowes in 1919. In 1940 they acquired Donnington Grove, Berkshire, a 1763 house built in the Strawberry Hill Gothic style. Interiors of the house were illustrated in *Country Life* in 1958.



76

76

A William and Mary stripped pine mirror, possibly Dutch, late 17th century

with a Continental coat of arms in the cresting, originally silvered
height 55½ in.; width 37½ in.; 141 cm; 95 cm

PROVENANCE

Acquired from Frank Partridge, London, in the 1930s;
Christie's South Kensington, May 21, 2013, lot 32

\$ 4,000-6,000

77

A William and Mary walnut oyster veneered chest of drawers, late 17th century

height 33¾ in.; width 38¼ in.; depth 23 in.; 85.5 cm; 97 cm; 58.5 cm

PROVENANCE

Estate of Dorothy "Dot" Shushan, New Orleans, Louisiana

\$ 8,000-12,000



77



78



79



80

78

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 75-86)

A George I walnut and caned armchair, circa 1720

backrail with journeyman's mark inscribed GC
height 46¼ in.; 117.5 cm

PROVENANCE

Defining an Era: The Collections of the Late Francis Egerton and Peter Maitland, Sotheby's London, April 28, 2010, lot 709 (4,375 GBP)

This unusual chair combines features popular in the first fifteen years of the eighteenth century, such as the raked back legs, out-scrolling arms, and caning with new fashionable elements that began to appear around 1715, such as the cabriole front legs, asymmetrical stretcher, raised crest rail and the India back bisecting the caning. This beautiful and ample armchair is an exquisite example of the transition between the William and Mary style to the Georgian period.

\$ 4,000-6,000

A George II walnut side chair, circa 1740

height 40½ in.; 103 cm

PROVENANCE

Palmetto Hall: The Jay P. Altmayer Family Collection, Christie's New York, January 19, 2017, lot 2

\$ 3,000-5,000

A pair of George I walnut, beech and marquetry side chairs, circa 1725

height 42½ in.; 108 cm

PROVENANCE

Rogers Fund, 1910, Metropolitan Museum of Art; Property from the Metropolitan Museum of Art, Christie's New York, December 14-15, 2015, lot 112 (\$6,000)

The intricate marquetry to the backs of these chairs is inspired by the work of the French designer, Jean Berain, who popularized this type of strapwork. A similar chair with a marquetry decorated and pierced backsplat is illustrated in Adam Bowett, *Early Georgian Furniture*, Suffolk, 2009, pl. 4:37.

\$ 5,000-7,000

A George II walnut mirror, circa 1740

height 43¼ in.; width 25¾ in.; 110 cm; 65.5 cm

PROVENANCE

Hotspur, Ltd., London, 1964; The Estate of David Berg Esq., Christie's New York, October 21, 1999, lot 29 (\$8,625)

The wood backing panel bears a pencil inscription in 18th-century hand: *Draft by.. Table D..3 Dinner/A Mahogany Cubbard/12 Chi...Dall.. od/1 English...6 Virginia.../3 Odd/6.../6 Dito/2 Elbow Dy'd .../1 Delft/2 Stands.../6-Dy'd.mallord...*, as well as numerical calculations in white chalk.

\$ 3,500-5,000

A George II walnut lowboy, second quarter 18th century

height 28 in.; width 30 in.; depth 18¼ in.; 71 cm; 76 cm; 46.5 cm

PROVENANCE

Michael John Krarup Collection; Christie's South Kensington, November 1-2, 2011, lot 3

\$ 6,000-9,000



81



82

PROPERTY FROM A PRIVATE COLLECTOR (LOTS 75-86)

A Queen Anne yew chest on stand, circa 1710

height 52 in.; width 38 in.; depth 18 in.; 132 cm; 96.5 cm; 46 cm

PROVENANCE

Christie's London, April 7, 1983, lot 158

LITERATURE

Geoffrey Beard and Judith Goodison, *English Furniture 1500-1840*, London: 1987, p.48.

\$ 4,000-6,000



83

A Queen Anne stained beechwood stool, early 18th century

height (without cushion) 16 in.; width 19 in.; depth 15½ in.; 41 cm; 48 cm; 39.5 cm

PROVENANCE

Acquired by the Honorable Simon Sainsbury from Simon Redburn Antiques, 1973; *Simon Sainsbury The Creation of an English Arcadia*, Christie's London, 18 June 2008, lot 212 (GBP 6,875)

A pillar leg of almost identical design appears on a chair illustrated in Adam Bowett, *English Furniture, 1660 - 1714, From Charles II to Queen Anne*, Woodbridge, 2002, p. 257, plate 8:51.

\$ 4,000-6,000



84

A group of Bengali polychrome painted terracotta figures carrying a palanquin first half 19th century

height 9 in.; length 21½ in.; depth 8¾ in.; 23 cm; 54.5 cm; 22.5 cm

Terracotta figures and plaques are one of the oldest Bengali art forms. The present figural group was made in the 19th century during the colonial period, and while the example is for export the Bengali artist who made this was working in a long local tradition of terracotta art. Individual figures or the rarer groups such as the present example were made as souvenirs for tourists or educational models often acquired by European institutions, since they depicted the various occupations, castes, and religions. A group of eight similar figures from the Niall Hobhouse collection, sold Christie's London 22 May 2008, lot 312, was exhibited in *Below Stairs*, National Portrait Gallery, London, October 16, 2003 - January 11, 2004.

\$ 3,500-5,000

An English needlework panel
mounted within a later low table,
18th century, *table later*

height 14 in.; width 30½ in.; depth 23½ in.; 35.5
cm; 77.5 cm; 60 cm

PROVENANCE

Mallett at Bourdon House, Sotheby's London,
March 9, 2007, lot 708

LITERATURE

Lanto Syngé, *Art of Embroidery, History of Style
and Technique, the Royal School of Needlework*,
London, 2001, fig. 233, for an illustration of this
panel.

The needlework panel now mounted as a low
table was most likely originally part of the
decoration to the top of a games table. A table
that retains its needlework panel depicting cards
is in the collection of the Hillwood Museum,
Washington DC (33.12).

\$ 4,000-6,000



85



86, TOP



86

PROPERTY FROM A PRIVATE COLLECTION

A Bruges Late Gothic millefleurs tapestry with armorial medallions circa 1520-1530

The deep blue ground almost entirely covered with *millefleurs* -- clusters of narcissus, carnations, violets, fuchsias and other flowers, upon which are superimposed three formalized date palms hung with crossed quivers, enclosing two medallions garlanded with bunches of fruit and flowers, each depicting a landscape vignette with a fortified town, and in the foreground a smaller palm with a trophy of armor and crossed pole arms, and an unidentified coat of arms, the brownish red border incorporating an early Renaissance design of running leaf scrolls entwined with blossoms and cornucopias of fruit, and interspersed with pairs of naked putto figures riding upon dragons, trophies of arms, pairs of dolphins

6 ft. 11 in. by 14 ft. 8 in.; 2.11 m. by 4.47 m.

PROVENANCE

Galerie George Petit, Paris, 12 December 1919, lot 125;
 Charles of London, New York, 26 April 1920;
 Colonel Edouard Jonas, Paris;
 Charles of London Collection, American Art Association, New York, 17 November 1920, lot 724;
 French & Co., New York;
 A. J. Kobler, November 17, 1923;
 A. J. Kobler Collection, Parke-Bernet Galleries, New York, 30 April-1 May 1948, lot 422;
 Paula de Koenigsberg Collection, Buenos Aires, Argentina

EXHIBITED

New York, Duveen Galleries, *Exhibition of Gothic Tapestries*, 1948
 Tournai, Halle aux Draps, *Tapisseries d'Occident*, 19 July- 31 August 1958, no. 12
 Buenos Aires, Museo Nacional de Arte Decorativo, *Arte flamenco en las colecciones argentinas*, exh. cat., November - December 1965, p. 75

LITERATURE

Arte flamenco en las colecciones argentinas, exh. cat., November - December 1965, Museo Nacional de Arte Decorativo, Buenos Aires, p. 75
 J. Duverger, 'Mededelingen en Kanttekeningen: T entoonstellingen van Doornikse tapijten', in *Artes Textiles*, VII, 1971, p. 203
 J. P. Asselberghs, *Les tapisseries flamandes aux Etats-Unis d'Amérique*, Brussels, 1974, p.15
 C. Adelson, 'Florentine and Flemish tapestries in Giovio's Collection', in *Atti del Convegno Paulo Giovio: Il Rinascimento e la Memoria*, Como, 3-5 June 1983
Raccolta Storica, vol. 17, Como, 1985, p. 253, nn. 40-42



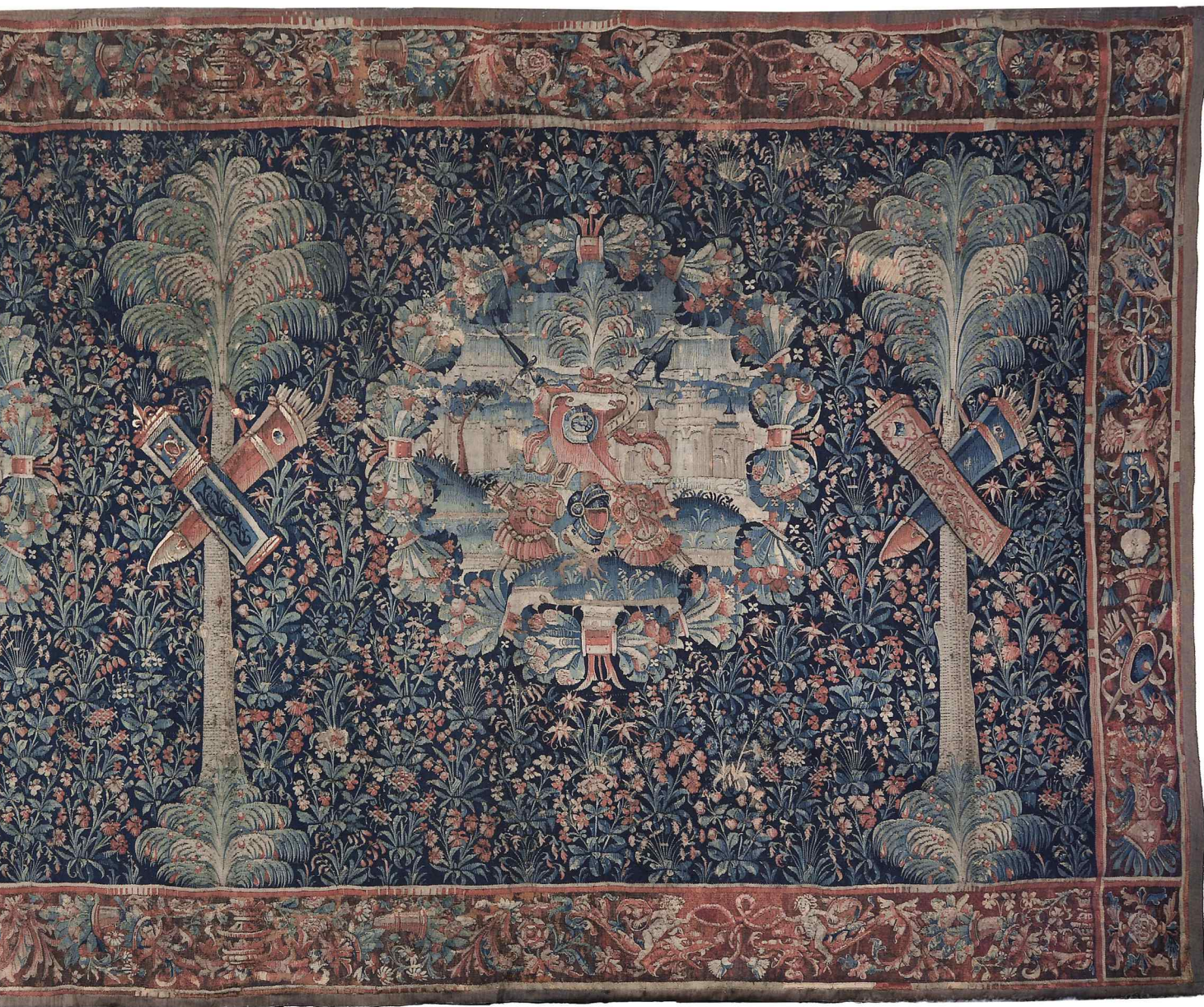
G. Delmarcel and E. Duverger, *Bruges et la tapisserie*, Bruges, 1987, p. 192-196, cat. no. 4, fig. 4/4

A. S. Cavallo, *Medieval tapestries in the Metropolitan Museum of Art*, 1993 p. 296, n. 7,
 J. Paul Getty Trust, Getty Search Gateway Digital Collections (including notes on French & Co. stocks sheets)

RELATED LITERATURE

C. J. Adelson, *European Tapestry in the Minneapolis Institute of Arts*, 1994
 A. S. Cavallo, "The Garden of Vanity: A Millefleurs Tapestry" in *Bulletin of the Detroit Institute of Arts* 57, 1979, pp. 30-39

\$ 150,000-250,000



87

This magnificent *millefleurs* armorial tapestry belongs to a small group of related tapestries known to survive and now ascribed to the Bruges workshops. A very fine example with a nearly identical design incorporating floral-wreath medallions flanked by palm trees suspending military trophies, emblazoned with the arms of Salzburg and Cardinal Matthaus Lang von Wellenbourg, all on a rich *millefleurs* ground is in the Salzburger Museum Carolino Augusteum (Delmarcel and Duverger, *op. cit.*, cat. no. 4, pp. 192-196). Von Wellenbourg served in the court of Frederik II and Maximilian I before becoming cardinal in 1513 and later archbishop of Salzburg in 1519. A fragment with the same arms is in the Harvard Art Museums, Cambridge.

The *millefleurs* genre evolved in around 1450-60 and one of the earliest documented pieces is the armorial tapestry of Philip the Good of Burgundy, probably woven for the duke in Brussels circa 1475. *Millefleurs* grounds served as a backdrop for sacred, profane, historical and heraldic representations and were *de regueur* well into the 16th century. The quality of these tapestries varied widely, depending on the workshop in which they were woven. However, the present example represents a very fine, dense quality of weaving that characterizes the best tapestries of the period.

Delmarcel and Duverger (*op. cit.*, pp. 195-196, fig. 4/4) illustrate this tapestry in their seminal

publication on the Bruges tapestry manufactory noting that it was previously catalogued at 'Tournai'. While the designer, cartoonist and weavers of these colorful hangings are often unknown, fragments of a very similar *millefleurs* tapestry from the Bruges workshop with armorial devices dated circa 1530-40 is documented as having been made for the council hall in Bruges. Woven by Antoon Segon, after designs by Lancelot Blondeel and Willem de Hollander or Joost van der Beke (Delmarcel and Duverger 1987, *op. cit.*, pp. 84, 180-203), this piece has allowed scholars to determine a more specific dating of these sumptuous weavings.



88

PROPERTY FROM THE COLLECTION OF
CARAMOOR CENTER FOR MUSIC AND THE ARTS

Caucasian 'Shield' carpet

18th century

silk wefts, *cut and rejoined*
approximately 15 ft. 3 in. by 6 ft. 9 in.;
4.65 by 2.06 m.

PROVENANCE

Hollitscher Collection, Berlin

LITERATURE

Robert Pinner and Michael Franses, "Caucasian Shield Carpets," *Hali*, vol. 1, no. 1, fig. 10, p. 8.
Kurt Erdmann, *Der Orientalische Knüpftappich*, Tübingen, 1955, pl. 116.

'Shield' carpets, such as the lot offered here, have long been revered by collectors and scholars as rare and sophisticated weavings from the Caucasus. As such rare, intriguing, and aesthetically outstanding pieces, these rugs were the subject of choice for a thorough discussion in the inaugural issue of *Hali* magazine, see Pinner,

Robert and Michael Franses, "Caucasian Shield Carpets," *Hali*, vol. 1, no. 1, pp. 4-22. 'Shield' carpets were woven with silk in the foundation and demonstrate an unusual grandeur of design for Caucasian weavings. Unquestionably the works of highly skilled weavers, they maintain a vibrancy of coloring and stylization of design remaining Caucasian in sensibility. An attribution to a weaving center more precise than Caucasian would be speculative as there are no documents to support specific towns or workshops. Regardless where exactly 'shield' carpets were woven, they are products of workshops expected



88

to meet the highest demands. Dating 'shield' carpets continues to be controversial among scholars. C. G. Ellis, *Early Caucasian Rugs*, Washington, D.C., 1975, p. 96, believes all of the 'shield' carpets to be from the 19th century. F. Spuhler, *Oriental Carpets in the Museum of Islamic Art*, Berlin, Washington, D.C., 1987, dates some examples to the 19th century, while Pinner and Franses, *op. cit.*, suggest that the type of 'shield' carpet presented here was woven contemporaneously with Kuba 'Afshan' pattern carpets dating between 1790-1840. Besides the

dominating shield design, which is believed to be derived from the 'lotus palmette' or 'Ottoman tulip' motif, the fields of these weavings also incorporate numerous other elements including stylized flower heads and cypress trees, vinery, winged palmettes, serrated leaves, and sometimes escutcheons.

The flowering shrub border of the present lot appears to be unique among the corpus of known 'shield' carpets. Most 'shield' carpets have narrow borders exhibiting the 'curled leaf'

motif. The present carpet's border is unusual both in its breadth and design, creating a brilliant compliment to the scale and color of the field pattern.

For related examples, see M.S. Dimand and Jean Mailey, *Oriental Rugs in the Metropolitan Museum of Art*, New York, Metropolitan Museum of Art, 1973, p. 268, fig. 230.; Sotheby's, London, October, 1985, lot 646; Christie's, London, October, 2006, lot 24; and Sotheby's, New York, December 14, 2006, lot 98.

\$ 50,000-80,000

PROPERTY OF A LADY (LOTS 89-90)

A Louis XV patinated and gilt bronze cartel clock
mid-18th century, dial signed
Beliard Fils a Paris

height 37 in.; width 16 in.; 94 cm; 41 cm

PROVENANCE

Christie's New York, November 2, 2000, lot 212;
Christie's New York, June 2, 2015, lot 112

Two clocks of this model with movements by Etienne Lenoir were supplied to Louis XVI in 1787 for the château de Choisy. Possibly one of those two was sold Sotheby's Monaco, June 18, 1999, lot 68. Another example is illustrated Tardy, *French Clocks*, vol. I, Paris, 1981, pl. 39, while another without a Cupid and with a winged element surmounting the clock is illustrated P. Kjellberg, *Encyclopédie de la Pendule Française*, Paris, 1997, p. 97, fig. D.

The movement for this large cartel clock was made by Pierre-François Beliard (*maître* in 1774, d. after 1789), who came from a clock making family. His father, François Beliard, was *Valet de Chambre-Horloger Ordinaire du Roi*.

\$ 10,000-15,000



A Louis XV giltwood pliant
Possibly North Italian, circa 1740

height (without cushion) 17½ in.; width 28 in.;
depth 22 in.; 44.5 cm; 71 cm; 56 cm

PROVENANCE

Steinitz, Paris

The present folding stool is very similar to a set of pliants supplied to the Palazzo Reale in Turin as part of the decoration for the Sala degli staffieri. One is illustrated in Vittorio Viale, *Mostra del Barocco Piemontese*, Turin, 1963, vol III., pl. 184.

\$ 20,000-25,000





91

91

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION (LOTS 91-93)

A Régence giltwood mirror
circa 1720

height 52¼ in.; width 31 in.; 133 cm; 79 cm

\$ 3,000-5,000

92

A pair of Italian Neoclassical
rosewood, tulipwood and fruitwood
marquetry commodes

Lombardy, circa 1800

height 35¼ in.; width 48¼ in.; depth 22½ in.;
89.5 cm; 122.5 cm; 57 cm

• \$ 15,000-25,000



92



• Please refer to the endangered species section
in the conditions of sale. Please note lot 92
cannot be exported out of the United States.

A pair of Italian Neoclassical white painted and parcel-gilt armchairs one 19th century, the other of later date

height 35½ in.; 90 cm

PROVENANCE

Craig Wright Interiors, Sotheby's New York, October 4, 2006, lot 110

\$ 5,000-7,000





94

94

PROPERTY OF A NEW YORK COLLECTOR
(LOTS 94-101)

**An Italian beadwork altar frontal
second quarter 18th century**

worked with bugle beads and stumpwork,
depicting the Sacred Heart
height 34 in.; width 55 in.; 86.5 cm; 140 cm

\$ 3,000-5,000

95

**A repoussé gilt metal fire screen
18th century, probably originally
from a balcony**

height 36½ in.; width 40 in.; 93 cm; 102 cm

PROVENANCE

*The Collection of Suzanne Saperstein, Sotheby's
New York, April 19, 2012, lot 107*

\$ 5,000-8,000



95

A Portuguese Rococo parcel gilt,
scarlet lacquered, and etched glass
cabinet on stand
18th century

height 75 in.; width 33 in.; depth 15 in.;
191 cm; 84 cm; 38.5 cm

PROVENANCE

Phillip's New York, October 20-21, 1998, lot 266;
Collection of Dorothy and Wendell Cherry;
Distinctive Styles, Sotheby's New York, March 16,
2012, lot 236

\$ 6,000-10,000





97 (FOUR OF EIGHT)

97

PROPERTY OF A NEW YORK COLLECTOR
(LOT 94-101)

A set of eight hand-colored engravings depicting Spanish towns after Georg Braun and Franz Hogenberg in lacca povera frames 18th century

the prints are from *Civitates Orbis Terrarum*, published in Cologne
height 18½ in.; width 23 in.; 47 cm; 58.5 cm

PROVENANCE

Christie's New York, June 20-21, 2007, lot 247

\$ 4,000-6,000

98

A Régence ormolu-mounted walnut, tulipwood and parquetry commode circa 1725, *remounted*

height 32½ in.; width 48½ in.; depth 24½ in.;
82.5 cm; 123 cm; 62 cm

● **\$ 5,000-8,000**



98

99

A Venetian molded and etched
glass mirror

height 55 in.; width 31¼ in.; 140 cm; 79.5 cm

\$ 4,000-6,000

100

A Louis XIV ebony, pewter, brass
and tortoiseshell Boulle marquetry
bureau mazarin

height 31¼ in.; width 44 in.; depth 25¾ in.;
79.5 cm; 112 cm; 65.5 cm

PROVENANCE

Drew's Antiques, Omaha, Nebraska; Christie's
New York, 7 June 2012, Lot 215 (\$21,250)

◦ \$ 8,000-12,000



99



100

PROPERTY OF A NEW YORK COLLECTOR (LOTS 94-101)

An assembled suite of Venetian grotto
seating furniture
second half 19th century

comprising two giltwood chairs with a matching settee, a
Mecca gilt armchair, and a silvered stool.
length of settee 57 in.; 145 cm

\$ 10,000-15,000





102

A set of twelve Chinese Export pith paper paintings of various boats from the workshop of Yoaqua, 19th century

in later painted frames, with original silk bound folio with label inscribed *Yoaqua Painter Old Street No. 34*.
height 14 in.; width 17¼ in.; 35.5 cm; 44 cm

Yoaqua was one of the greatest Chinese port painters of the mid-19th century. He first set up a studio at 34 Old Street in Canton and later expanded to 107 Queens Road in Hong Kong. Like many port painters, Yoaqua's studio produced albums of pith paper paintings along with their large-scale seascapes.

\$ 5,000-7,000

102 (FIVE OF TWELVE)

An Italian Baroque parcel-gilt walnut console table in the manner of Gian Lorenzo Bernini

Rome, mid-17th century

height 35 in.; width 34 in.; depth 22 in.;
89 cm; 86.5 cm; 56 cm

EXHIBITED

Gian Lorenzo Bernini: Regista del Barocco,
Palazzo Venezia, Rome, May 21 - September 16,
1999

LITERATURE

Enrico Colle, *Il Mobile Barocco in Italia*, Milan
2000, illustrated p.20 (with an associated later
marble top)

Alvar González-Palacios, *Arredi e Ornamenti alla
Corte di Roma*, Milan, 2004, pg. 74-76.

Alvar González-Palacios, *Gian Lorenzo Bernini:
Regista del Barocco* (exh. cat., Palazzo Venezia,
Rome, May 21–September 16, 1999), Milan, 1999,
cat. no. 123.

\$ 50,000-80,000

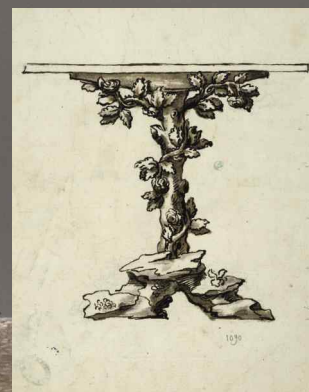
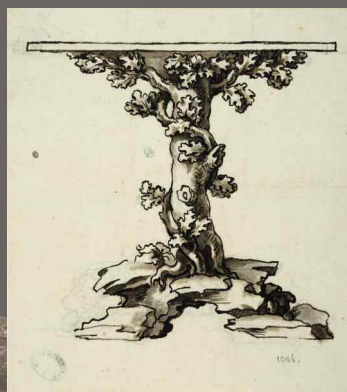
In this rare table a naturalistic tree trunk bursts forth and spirals away from a base overflowing with rocks, shells and flowers capturing the spirit of the Baroque with its drama and realism. Dating from the mid-seventeenth century, the design of this table can be attributed to the circle of the celebrated Baroque architect and sculptor Gian Lorenzo Bernini (1598-1660). Like his contemporary architects Francesco Borromini and Carlo Fontana, the polymath Bernini painted, directed theater, and also produced designs for furniture, notably the pair of console tables executed by Antonio Chicari for the Chigi family now in the Palazzo Chigi in Ariccia (ill. Colle, n.21).

The earliest known precedent for this table is the base that Bernini had made for his marble *San Lorenzo* sculpture now in the Contini-Bonacossi collection in the Uffizi (ill. Alvar González-Palacios, "Bernini as a Furniture Designer", *The Burlington Magazine*, Nov. 1970, fig. 1). The stand, circa 1618, was highly innovative for its time with its naturalistic forms and painted and parcel-gilt decoration, just like on the present example and the Chigi tables, which broke from the tradition of the more typical fully gilt pieces of the time. In González-Palacios's analysis of this exceptional table he writes "the pedestal.. designed by Bernini and probably executed under his direct supervision by a most gifted carver, constitutes a milestone in the history of European furniture, establishing a prototype for the Roman console table of the late seventeenth and early eighteenth centuries which in its turn provided the origins of the International Baroque style" (*ibid.*, pg. 722).

Bernini collaborated with the Austrian decorative arts designer, Johan Paul Schor or Giovanni Paolo Tedesco, as he was known in Rome.

As a draftsman, Schor produced drawings of coaches, furniture, and decorative objects, many of which were erroneously attributed to Bernini. Schor's drawings show the inventiveness of the designs produced through the collaboration between Bernini and Schor. A drawing by the circle of Schor shows two twisted trunks very similar to the present example, illustrated *Arredi e Ornamenti alla Corte di Roma*, pg. 76. Two drawings in the Nationalmuseum of Sweden made between 1660 and 1688 by an unknown artist show two versions of entwined tree trunk tables similar to Bernini's stand for *San Lorenzo* (fig. 1 and fig. 2). The present lot is also similar in its style and form to the two drawings. Another comparable example is a pair of tables with painted and parcel-gilt decoration in the collection of the Foundation of Valeria Rossi di Montelera (*ibid.*, pg. 76).

There are still many questions about this table such as its original use and owner. The table features different types of plants that could reference a commission from one of the powerful Italian families of the time: rose vines for the Orsini, oak for the Chigi, and laurel for the Barberini. However, in many of Bernini's drawings, these types of plants reoccur frequently which make it difficult to tell whether it is a commissioned heraldic allusion or just an aesthetic choice. In the illustration in *Arredi e Ornamenti alla Corte di Roma*, the present table is shown with a later marble top. Originally, it could have been a stand for a sculpture or potentially an *inginocchiatoio*, or kneeler, with the uncarved part of the base meant for one's knees.



Circle of Gian Lorenzo Bernini, *Designs for Tables*, Tessin Collection, Stockholm, Nationalmuseum



103



104

104

PROPERTY OF AN AMERICAN PRIVATE COLLECTOR

**A Brussels hunting tapestry
circa 1530-1540**

5 ft. 4 in. by 16 ft. 8 in.; 1.63 m. by 5.08 m.

PROVENANCE

William Crocker, San Francisco;
by descent to present owner.

\$ 10,000-15,000

105

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION (LOTS 105-106)

A Regency mahogany stool by B Harmer, after a design by Thomas Hope, circa 1805, stamped B. Harmer

height 17¼ in.; width 18 in.; depth 17 in.;
44 cm; 46 cm; 43 cm

PROVENANCE

A West Country Tradition, Avon Antiques,
Christie's London, May 21, 2009, lot 220

"B. Harmer" refers to a as of yet unidentified cabinetmaker who produced many pieces of fashionable seat furniture in the late 18th and early 19th century. The design of this stool is based on a drawing by Thomas Hope (d. 1831) who pioneered the Egyptian and Roman revival in England in the early 19th century. The form is inspired by the Roman curule, or folding seat, which Hope adapted for the Regency aesthetic. This stool may possibly have been part of larger commission which included an armchair, formerly at West Dean Park, that was also stamped *B Harmer* and was given to the Marine Pavilion, Brighton. The Hope design and the West Dean chair are illustrated Christopher Gilbert, *Pictorial Dictionary of Marked London Furniture*, Leeds, 1996, fig. 474.

\$ 2,000-3,000



106

A George III giltwood fauteuil in the
manner of François Hervé
circa 1785

\$ 3,000-5,000



105



106



107

PROPERTY FROM THE DUMBARTON HOUSE COLLECTION, WASHINGTON, D.C., SOLD TO BENEFIT FUTURE ACQUISITIONS

A George III cut glass eight light chandelier, circa 1800

height 43 in.; diameter 28 in.; 109 cm; 71 cm

PROVENANCE

Gifted to the museum in 1931

\$ 6,000-9,000

108

PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION

A George IV rosewood single pedestal Pembroke table attributed to Gillows, circa 1830

height 28¾ in.; width 28 in. (extended); depth 10¼ in.; 73 cm; 71 cm; 27.5 cm

• **\$ 2,000-3,000**



108

• Please refer to the endangered species section in the conditions of sale. Please note lot 108 cannot be exported out of the United States.

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

**A Queen Anne walnut desk and
bookcase, early 18th century**

height 79 in.; width 40½ in.; depth 23¼ in.; 200
cm; 103 cm; 59 cm

PROVENANCE

Edgar Bronfman Sr., New York

\$ 8,000-12,000





110

110

A George III style cut glass eight light chandelier

height 43 in.; diameter 37 in.; 109 cm; 94 cm

\$ 6,000-8,000

111

PROPERTY OF A LADY

A Louis XV/XVI Transitional tulipwood, mahogany, and satinwood marquetry table en chiffonnière

circa 1770

height 28 in.; width 15½ in.; depth 12 in.; 71 cm; 39.5 cm; 30.5 cm

PROVENANCE

The Chinese Porcelain Company, New York

• \$ 10,000-15,000



111



111 TOP

PROPERTY OF A DISTINGUISHED PRIVATE
COLLECTION

**A pair of Regency gilt bronze
torchères
circa 1815**

height 55¼ in.; diameter 24 in.; 140.5 cm; 61 cm

PROVENANCE

The Estate of John F. Fleming, Christie's New
York, June 17, 1989, lot 138;
Christie's New York, June 2, 2015, lot 117

This impressive pair of gilt bronze torchères is based on Antique precedents, which were researched and illustrated in English publications such as Henry Moses, *Vases, Altars, Paterae, Tripods, Candelabra, Sarcophagi*, London, 1814. The present example is not an identical copy from an ancient source but does share similarities with plates 86 and 90 in Moses's sourcebook. It appears that this was a fairly successful model since there is an identical torchère, but with an oil lamp added to the top and inset with an agate oval, is in the collection of the Duke and Duchess of Devonshire. Another pair, that was not gilded, was sold Christie's London, June 9, 2005, lot 210. That pair was attributed to William Collins as it features his 'Grecian Metal' finish which is thought to be a special tinted lacquer applied to the bronze. The present pair is the same model as the unglilded example, which points to William Collins being the source for this model of torchère. Collins worked in the Strand from 1808-1852 with his most important patron being the 3rd Duke of Northumberland to whom he supplied all the lighting and metalwork for Northumberland House. Collins produced five torchères similar in appearance to the present for Northumberland that are illustrated Christopher Sykes, *Private Palaces*, New York, 1986, p. 239.

\$ 50,000-80,000



The Gallery at Chiswick House, 1822, William
Henry Hunt (1790-1864)
© Devonshire Collection, Chatsworth
Reproduced by permission of Chatsworth
Settlement House



112



113

113

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION (LOTS 113-114)

A George III giltwood mirror, late 18th century

height 54 in.; width 29 in.; 137 cm; 74 cm

\$ 8,000-12,000

114

**A Regency rosewood kidney-shaped table in
the manner of Gillows, early 19th century**

height 29½ in.; width 36½ in.; depth 19 in.;
75 cm; 93 cm; 48 cm

PROVENANCE

Christie's South Kensington, June 6, 2006, lot 301

A table with the same trestle supports is illustrated in the
Gillows of London and Lancaster 1818 *Estimate Sketch Book*,
which is illustrated in G. Wills, *Craftsmen and Cabinet-Makers
of Classic English Furniture*, Edinburgh, 1974, fig. 109.

• **\$ 5,000-8,000**

115

PROPERTY OF AN EAST COAST PRIVATE COLLECTOR

**A set of four George I needlework wall panels,
circa 1721**

worked in polychrome wool on an ivory ground, the crest
with a royal crown above a cipher, centered by busts of Royal
monarchs, possibly William and Mary, the latter with the letters
MR, below, and Queen Anne and George I.

height 7 ft. 5 in.; width 19½ in.; 220 cm; 49.5 cm

PROVENANCE

Possibly part of a larger suite of wall hangings commissioned
by Elizabeth, eldest daughter and co-heir of Elmes Steward
of Pareshull and Cotterstock, Northamptonshire, who was
married to Thomas Gwillim of Whitchurch, Hereford, on August
5, 1721;

Thence by descent to their son, Colonel Thomas Gwillim,
A.D.C. to General Wolfe;

His daughter Elizabeth Posthuma, wife of General John Graves
Simcoe (1752-1806), M.P. for St Mawes, Cornwall, and who
was the first Governor of Upper Canada;

Thence through the Simcoe family, whose seat was at Wolford
House, Honiton, Devon;

The contents of Wolford House were sold by auction in 1922,
but the present hangings were not in this sale;

Sotheby's New York, April 7, 2004, lot 71 (\$19,200)

\$ 8,000-12,000



114

• Please refer to the endangered species section in the
conditions of sale. Please note lot 114 cannot be exported out
of the United States.

The present four panels were en suite with six other panels, formerly in the collection of Sir Frederick Richmond, Bart., which were sold at Christie's New York, October 18, 2011, lot 170. Those panels were made to commemorate the marriage between Thomas Gwillim and his wife Elizabeth and they also include parrots, garlands, and similar monarch busts. The

original seat of the Gwillim family, Old Court, Hereford, was rented out in the 18th century and it was noted that 'part of the ancient tapestry remained to ornament the walls of the bed-chambers' (*Collections towards the History and Antiquities of the County of Hereford*, 1913, p. 167) which could possibly refer to the present hangings.



A set of twelve engravings of
poppies and peonies by Johann
Wilhelm Weinmann (1683-1741)

from an edition of *Phytanthoza Iconographia*,
Regensburg, 1737-1745, each inscribed with plant
name, within later painted frames
height 19¼ in.; width 14½ in.; 49 cm; 37 cm

\$ 5,000-7,000

PROPERTY FROM A MID-WESTERN PRIVATE
COLLECTION (LOTS 117-119)

A set of four George III giltwood
armchairs, circa 1770

PROVENANCE

Supplied to John Parker, 1st Baron Boringdon
(1735-1788), Saltram House;
By descent to Edmund Parker, 4th Earl Morley
(1877-1951);
Property of Ian Farquhar, Esq.;
Christie's London, May 25, 1972, lot 81

LITERATURE

Geoffrey Beard and Judith Goodison, *English
Furniture, 1500- 1840*, Oxford, 1987, p. 176, fig. 1

\$ 15,000-25,000

The present suite of armchairs was
commissioned by John Parker, 1st Baron
Boringdon, for Saltram House, which was a
known Chippendale commission; however, they
share greater affinities with chairs by John Linnell.
Both Linnell and Chippendale worked with Robert
Adam and made furniture to his designs to fit
within his interior design schemes. The Saltram
suite, which Chippendale supplied circa 1771,
is very different to the present suite of chairs
in overall form and use of decorative elements.
For example, the armrest supports to the chairs
supplied by Chippendale join at the side seat
rails behind the front legs, whereas the armrest
supports on the present chairs continue into
the front legs, which is often a characteristic of
Linnell's production, though not exclusive to his
work. They also relate to a set of armchairs and
settees made by John Linnell that feature a fluted
seat rail centered by a similar stepped central
panel draped urn, based on a drawing by Linnell,
circa 1768-1770, in the Victoria & Albert Museum,
illustrated in M. Tomlin, *Catalogue of Adam Period
Furniture*, London, 1982, p. 110-111. A suite of
giltwood armchairs after Linnell's drawing are at
No. 10 Downing Street, London, one of which was
used in the official portrait of the former Prime
minister Margaret Thatcher.



116 (TWO OF TWELVE)

Other similar pairs of chairs with the stepped central panel with draped urn were sold Sotheby's New York, April 9, 2009, lot 50 and an almost identical set with the stepped central panel and the distinctive secondary bowed supports rising from the backrest to the armrests was sold Sotheby's London, November 15, 1996, lot 51. A further armchair which is almost identical to the present chairs is at Temple Newsam House and is illustrated in Christopher Gilbert, *Furniture at Temple Newsam House and Lotherton Hall*, London, 1978, vol. I, p. 95, no 84.

John Parker inherited his father's title and estates in 1768 and continued his mother's (Lady Catherine) work of refurbishing Saltram. After his first wife died prematurely, he married Therese Robinson, who brought a dowry of £12,000 to the marriage. She was the sister of Thomas Robinson later Baron Grantham of Newby Park who influenced Parker greatly. In 1769, Robert Adam was commissioned to produce new designs for the saloon and the library (later the dining room). Chippendale supplied the furniture to the saloon between 1771-1772.

A set of four George III giltwood armchairs, together with two modern copies, circa 1770

PROVENANCE

Supplied to John Parker, 1st Baron Boringdon (1735-1788), Saltram House;
By descent to Edmund Parker, 4th Earl Morley (1877-1951);
Property of Ian Farquhar, Esq.;
Christie's London, May 25, 1972, lot 81

LITERATURE

Geoffrey Beard and Judith Goodison, *English Furniture, 1500-1840*, Oxford, 1987, p. 176, fig. 1

See note on lot 117.

\$ 15,000-25,000



Saltram House



117

118

PROPERTY FROM A MID-WESTERN PRIVATE
COLLECTION (LOTS 117-119)

A George I gilt-gesso pier table

height 31¾ in.; width 4 ft.; depth 25 in.; 80.6 cm;
121.9 cm; 63.5 cm

\$ 20,000-30,000



PROPERTY OF A PRIVATE COLLECTOR,
CONNECTICUT

Isphahan carpet, Central Persia

17th century

reduced in length
approximately 15ft. 11in. by 8ft. 9in.
(4.85 by 2.67m.)

PROVENANCE

Christie's New York, April 5, 2001, lot 100

\$ 20,000-30,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

A Beauvais Chinoiserie tapestry, from the Series 'The Story of the Emperor of China' Late 17th/First Quarter 18th Century

Depicting the Voyage of the Empress of China, the richly donned Empress reclining in her sailboat, a parrot resting on her left hand, one of her attendants playing a harpsichord, a group of artists, acrobats and musicians on the right, animals dancing to their musical reverie, a ledge in the foreground with seashells and exotic birds, three arches above resting upon slender columns, the outer ones surmounted by dragons, the center arch with a seated soldier, slender columns rising between the arches surmounted by umbrella baldachins issuing palm leaves and scrolling banners with Chinese inscriptions, within *trompe l'oeil* frame border.
12 ft. by 9 ft. 2 in.; 3.66 m. by 2.79 m.

PROVENANCE

Sotheby's New York, January 10, 1990, lot 346

During the latter part of the 17th Century through most of the 18th Century, the enchantment of "Cathay" surged, manifest through the work of artists and artisans throughout the Western world in the form of "Chinoiserie" of which the present tapestry and the following lot are superb examples.

The series "The Story of the Emperor of China" was designed by Guy Louis Vernansal, Jean Baptiste Belin de Fontenay and "Baptiste", who several scholars believe to be Jean-Baptiste Monnoyer. As Monnoyer left France in 1690 the designs can be dated between 1685 and 1690. The series was probably woven in the shop of Philippe Behagle, or that of his son or widow. In fact, the following lot is signed *Behagle* on the lower right corner.

Behagle, as director of the Beauvais manufactory, mentioned a "dessin de Chinoise" in a memorandum, dating between 1685 and 1705. In 1731, the Beauvais inventory lists this "dessein de Chinois", as executed by the three designers. Furthermore, the compositions for a set made for the Comte de Toulouse before 1705, have survived and are associated with these same three names. A detail in the border of a weaving, almost identical to the following lot "The Emperor on a Journey", in the Boston Museum of Fine Arts (Cavallo, *op. cit.*) relates specifically to a tapestry formerly in the Collection of Baroness de Gargan said to bear the signature 'Behacle'. Of all surviving examples of "The Story of the Emperor of China" tapestries, only this signed piece and the Boston piece (and possibly two others, according to Cavallo) show an "acanthus leaf with the leaf split in each corner to accommodate the corner of the inner guard" in others the tip overlaps or just reaches the end. So subtle a detail, seen in the borders of both the present and the following lot, makes it probable that these were all woven in the same shop.

The return to Paris in 1697 of Father Joachim Bouvet, the French Jesuit scientist who journeyed to China in 1685, may have inspired the designs for the tapestries, although Chinoiserie was certainly in vogue before his departure. He subsequently published a book, *Portrait Historique de l'Empereur de la Chine*, and a volume of engravings by Giffart was published in 1697, based upon drawings of figures in oriental costume given to Louis XIV by Bouvet. However, as Standen (*op. cit.*) states, the first weaving was in gold, a rarity at Beauvais, and was likely commissioned by the duc de Maine who had given one of his own scientific instruments to the Jesuit missionaries to take on their travels when they left for China in 1685. Furthermore, the interest aroused by the mission may have given rise to the concept of the series which would date it earlier, in keeping with Monnoyer's stay in France.

The series, probably representing the Emperor Kangxi who reigned as Emperor of China from 1661-1721, may illustrate as many as ten subjects including: The Voyage of Empress, The Emperor on a Journey (see the following lot), Gathering Pineapples, The Audience of the Emperor, The Astronomers, The Collation, The Return from the Hunt, The Empress' Tea, The Emperor on a Voyage and Gathering Tea.

The Boston tapestry of "The Emperor on a Journey" was apparently woven as a narrow panel, probably to fit a specific space, which is comparable to the following lot. For the full composition see Badin (*op. cit.*) and Sotheby's Monaco, December 9, 1984, lot 948. Cavallo notes other hangings that were made from the cartoon used for the Boston tapestry, but most are full size or made from other parts of the composition. Standen (*op. cit.*, p. 463) states that of the ten pieces woven for the Comte de Toulouse, apparently two versinos of "The Emperor on a Journey" were produced, one wide and one narrow and upright; one can assume that both the Boston piece and the following lot stem from the later format. The present subject, "The Voyage of Empress," is evidently the rarest of the set.

RELATED LITERATURE

Badin, M. Jules., *Manufacture de Tapisseries de Beauvais*, Paris, 1909, pp. 14-16, fig. 20

Cavallo, Adolph S., *Tapestries of Europe and of Colonial Peru in the Museum of Fine Arts, Boston*, Boston, 1967, vo. II, pl. 54

Standen, Edith A., *European Post-Medieval Tapestries and Related Hangings in the Metropolitan Museum of Art*, New York, 1985, vol. II, pp. 461-468

\$ 100,000-150,000



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

A Beauvais Chinoiserie tapestry, from the Series 'The Story of the Emperor of China'
Late 17th/First Quarter 18th Century

Representing the Emperor on a journey, the bejeweled and elaborately dressed Emperor enthroned beneath a Chinese-Gothic baldachin surmounted by a dragon, the baldachin carried by four servants, a standard-bearer with the Emperor's emblem on horseback on the right, tiered pagodas in the left background, within *trompe l'oeil* frame border. Signed *Behagle* on bottom right side.

12 ft. by 7 ft. 4 in.; 3.66 m. by 2.23 m.

PROVENANCE

Sotheby's New York, January 10, 1990, lot 347

See note to previous lot

\$ 80,000-120,000



Detail





123



124



125



126 (ONE OF A PAIR)

123

PROPERTY FROM THE ESTATE OF CATHERINE AUCHINCLOSS:
A REFINED EYE (LOTS 123-127)

**A pair of Louis XVI lacquered tôle cache-pots
mounted with tôle peinte and Vincennes
porcelain flowers**

circa 1770

height 13 in.; 33 cm

PROVENANCE

Pelham Galleries, London

\$ 5,000-7,000

124

**A French blue-painted and carved limewood
floral panel in the manner of Aubert Henri
Joseph Parent**
18th century

in a later giltwood frame

height with frame 22 in.; width 18½ in.; 56 cm; 47 cm

See *catalogue note* at SOTHEBYS.COM

\$ 1,000-1,500

□ 125

A terracotta bust of Voltaire
19th century, signed *Alegré*

Together with a terracotta figure of a recumbent dog and a
terracotta oval panel bearing the signature *Clodion*.
height of bust 9 in.; 23 cm

\$ 1,000-1,500

□ 126

**A pair of English reverse-painted glass
pictures, early 19th century**

depicting two interior genre scenes, in giltwood frames
17¼ in. x 15

height with frame 17¼ in.; width 15 in.; 44 cm; 38 cm

\$ 1,500-2,000

127

**A group of Louis XVI painted seat furniture
last quarter 18th century**

comprising a fauteuil, a voyeuse, two small side chairs, a stool
and a footstool.

height of fauteuil 34 in.; 86 cm

\$ 2,000-3,000



127



128

128

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION (LOTS 128-129)

An early Louis XV giltwood mirror
circa 1745

height 67½ in.; width 35 in.; 171.5 cm; 89 cm

\$ 3,000-5,000

129

A Louis XV/XVI Transitional ormolu
mounted tulipwood, kingwood and
fruitwood marquetry commode
circa 1770

height 32¼ in.; width 45 in.; depth 22¾ in.; 82
cm; 114 cm; 60 cm

• \$ 4,000-6,000



129

130

PROPERTY FROM A SOUTHERN COLLECTION

A pair of Italian Rococo giltwood
girandoles, mid-18th century

height 26½ in.; width 14¼ in.; 67 cm; 36.5 cm

\$ 7,000-12,000

131

PROPERTY OF A PRIVATE COLLECTION, NEW
YORK CITY

A matched set of ten North
European Neoclassical walnut,
ebony and fruitwood marquetry
chairs

first half 19th century

comprising four armchairs and six side chairs
height 33 in.; 84 cm

\$ 5,000-7,000





132

132

A small Roman micromosaic of
Pliny's doves
late 19th century

frame signed *Pliny's Doves Capitol Rome Given
by Lucy (Gubbins) to her husband Rich Woodman
B.C.S.*

height with frame 7½ in.; width with frame 9 in.;
19 cm; 23 cm

\$ 7,000-10,000

133

PROPERTY FROM A SOUTHERN COLLECTION

An Italian Neoclassical carved
breccia Africana marble vase

height 20½ in.; 52.5 cm

\$ 8,000-12,000



133



DETAIL

134

PROPERTY OF A LADY

**A pair of Italian Neoclassical gilt bronze and porphyry obelisks
early 19th century**

height 40¼ in.; 102.5 cm

PROVENANCE

Ariane Dandois, Paris

Egyptian porphyry has always been a prized possession throughout history, and this large, impressive pair of obelisks was made to showcase the famed purple stone while also highlighting the talent of the Italian *bronzier* who crafted the griffin mounts. Combining hardstones with gilt bronze was a popular aesthetic in Rome at the end of the eighteenth century and was practiced by the top bronziers in Rome at the time: Giuseppe Valadier and Francesco Righetti. Both Righetti and Valadier used similar griffin figures in their designs. A similar griffin support as a tripartite base to a tazze is illustrated Alvar Gonzáles-Palacios, *Il Gusto Dei Principi*, Milan, 1993, fig. 573. The tazze is part of an elaborate surtout de table made by Valadier now in the Kunsthistorisches Museum, Vienna. A candelabra with a base composed of griffins holding garlands in their beaks was created by Righetti and is illustrated *ibid.*, fig. 525.

The son of a silversmith, Giuseppe Valadier (1762-1839) worked as a furniture designer, bronzier, silversmith and architect. Working mainly in Rome and the Papal states, Valadier's clients included the leading politicians, ambassadors, aristocrats, and even the Pope. Later in his career, Valadier began to focus more intensely on architecture and was named *architetto camerale* by Pope Pius VI in 1786. Francesco Righetti, like Giuseppe, studied under Giuseppe's father, the silversmith Luigi Valadier. Righetti focused on the reproduction of objects from antiquity and copying Roman sculptures in bronze. His workshop became so prolific in reproductions that he created a catalogue from which clients could choose their desired model and its size. Like Valadier, Righetti had a close relationship with Pope Pio VI for whom he became *fonditore camerale*. Righetti's foundry was well known for its quality thus artists, such as Antonio Canova, came to him for their productions. The foundries were continued by his son and grandson upon his death.

\$ 50,000-100,000



134

135

PROPERTY FROM A NEW YORK PRIVATE COLLECTION (LOTS 135-144)

A pair of Louis XV Meissen porcelain, tôle peinte, and ormolu two light candelabra circa 1760

height 10½ in.; 27 cm

PROVENANCE

Christie's New York, April 23, 1998, lot 217

\$ 5,000-8,000



135

136

A pair of Louis XV ormolu chenets mid-18th century

depicting Harlequin and Columbine. height 12 in.; width 15 in.; 30.5 cm; 38 cm

PROVENANCE

Rosenberg & Stiebel, New York

\$ 5,000-7,000



136

137

Pair of Italian Baroque parcel-gilt bronze figures of rearing horses, Venice

on rectangular bases heights: 8¾ in.

PROVENANCE

Collection of Pamela Churchill Hayward Harriman Rosenberg & Stiebel, New York, 1986

EXHIBITED

New York, Rosenberg & Stiebel, *A Bronze Bestiary*, April - June 1985, cat. no. 35

\$ 7,000-9,000



137

138

A Louis XV ormolu-mounted
amaranth, kingwood, satiné and
marquetry games table
mid-18th century

height 28¾ in.; width 27¼ in.; depth 17 in.;
73 cm; 70.5 cm; 43 cm

• \$ 4,000-6,000



138

139

A Louis XV ormolu-mounted
kingwood, fruitwood and marquetry
bureau plat
mid-18th century

height 29½ in.; width 57 in.; depth 32 in.; 75 cm;
145 cm; 81 cm

PROVENANCE

Property of Robert R. Young Foundation from the
Estate of Anita O'Keeffe Young, Sotheby's New
York, March 28, 1987, lot 154

• \$ 12,000-18,000



139

140

PROPERTY FROM A NEW YORK PRIVATE COLLECTION (LOTS 135-144)

A Louis XV/XVI Transitional ormolu-mounted tulipwood, fruitwood and marquetry table à écrire by Jacques Dubois circa 1770, stamped *I Dubois*

with a brocatelle marble top
height 29½ in.; width 22 in.; depth 15¾ in.;
75 cm; 56 cm; 40 cm

PROVENANCE

Sotheby's New York, December 17, 1986, lot 86
Jacques Dubois (1693-1763) became *maître* in 1742.

• \$ 4,000-6,000



140

141

A Louis XV ormolu-mounted rosewood and satiné table à écrire by Nicolas Alexandre Lapie mid-18th century, stamped *NA Lapie JME*

height 28¾ in.; width 22 in.; depth 14½ in.;
72 cm; 56 cm; 37 cm

PROVENANCE

Angelica Wertheim Frink;
Dalva Brothers, New York, 1986

Nicolas-Alexandre Lapie, called the elder (d. 1775), became *maître* in 1764.

• \$ 5,000-7,000



141

142

A Louis XVI ormolu-mounted tulipwood, fruitwood and marquetry table en chiffonière by François-Gaspard Teuné circa 1775, stamped *FG Teune JME*

height 33 in.; width 16¾ in.; depth 9½ in.; 84 cm; 42.5 cm; 24 cm

PROVENANCE

Ruth, Countess Costantino, New York;
Count A.G. Costantino, Washington;
L'Antiquaire & The Connoisseur, New York, 2000
François-Gaspard Teuné (b. 1726) became *maître* in 1766.

• \$ 5,000-8,000



142

143

An early Louis XV ormolu-mounted kingwood marquetry commode by Pierre IV Migeon circa 1740, stamped *Migeon JME*

with a *rouge royale* marble top, some mounts with a *C couronné poinçon*
height 34¼ in.; width 54½ in.; depth 25 in.; 87 cm; 138.5 cm;
63.5 cm

PROVENANCE

Christie's New York, November 5, 1986, lot 201

LITERATURE

Jean Nicolay, *L'Art et la Manière des Maîtres Ebénistes Français*, p. 358, fig. E, where it is erroneously ascribed to Brice Peridiez

See note on lot 13 for more on Pierre IV Migeon.

• \$ 12,000-18,000



143

PROPERTY FROM A NEW YORK PRIVATE
COLLECTION (LOTS 135-144)

**A Louis XV ormolu-mounted
tulipwood and kingwood work table
mid-18th century**

height 30 in.; width 22½ in.; depth 15¾ in.; 76
cm; 57 cm; 40 cm

PROVENANCE

Estate of Sarah Jane Pansa, Sotheby's New York,
November 8, 1985, lot 59

• \$ 4,000-6,000

144



PROPERTY FROM A TEXAS COLLECTION

**A pair of Italian Rococo brass-
mounted blue decorated and gilt
tooled vellum coffers on stands
Venice, mid-18th century**

both inscribed *Romano Fabricat in Venezia*
height 34½ in.; width 30 in.; depth 21½ in.;
88 cm; 76.5 cm; 55 cm

PROVENANCE

Maria Patrizia and Iseppo Priuli, Venice, in the
18th century
Saint Louis Art Museum, Christie's New York,
March 28, 2007, lot 323
Property from the Kentucky Residence of
Dorothy and Wendell Cherry, Sotheby's New
York, March 16, 2012, lot 252

The coats-of-arms depicted on these chests
are those of the Priuli and the Cavazzo families.
The Priuli family is one of the oldest and most
notable noble families of Venice whose members
included several cardinals, senators, procurators
of San Marco as well as three doges: Lorenzo (r.
1556-59), Girolamo (r. 1559-67) and Antonio (r.
1618-23).

\$ 30,000-50,000



145



145 Detail



146

PROPERTY OF A PRIVATE COLLECTOR

**An Italian cream, red and gold
lacquer bureau cabinet
mid-18th century**

height 79 in.; width 37½ in.; depth 19½ in.;
201 cm; 95 cm; 50 cm

PROVENANCE

Principi di S. Vitale, Colorno;
Pietro Accorsi, Turin;
The Collection of Giulio Ometto, Sotheby's Milan,
April 11, 2002, lot 312

\$ 25,000-35,000

147

**A pair of Venetian Rococo style
giltwood mirrors
19th century**

height: 40¾ in.; width 26½ in.; 103.5 cm; 67 cm

\$ 5,000-8,000

148

**A set of four South Italian Rococo
white-painted, mecca gilt and
silvered stools
mid-18th century**

height 18 in.; width 16 in.; depth 16 in.;
46 cm; 40.5 cm; 40.5 cm

\$ 8,000-12,000



146





149

149

PROPERTY FROM AN AMERICAN COLLECTION

A Louis XIV Gobelins Tapestry depicting 'Winter', from the series 'Les Enfants Jardiniers', after designs by Charles Le Brun, circa 1720

10 ft. 8 in. by 10 ft. 10 in.; 3.26 m. by 3.30 m.

PROVENANCE

The Earl of Iveagh, Norfolk;
His Sale, Norfolk, Elveden Hall, Christie's, 22 May
1984, lot 1773;
where purchased by the present owner.

The immensely popular tapestry series *Les Enfants Jardiniers* was conceived by the noted painter Charles le Brun in 1664. This first weaving of the series consisted of eight horizontal scenes of putti engaged in various gardening tasks, and hangs in the Pavillon de l'Aurore in the Parc de Sceaux in Paris. Le Brun later developed the concept into allegories of the four seasons featuring children, rather than putti, tending elaborate gardens and these designs were later used to create another tapestry series of *Les Enfants Jardiniers*.

Jean Baptiste Colbert was Louis XIV's *Contrôleur général des finances* until his death in 1683, and is largely credited for keeping the French economy afloat during Louis XIV's indulgent reign. During his tenure, Colbert founded the *Manufacture royale de glaces de miroirs* and the *Manufacture de Gobelins* to encourage domestic production,

as Louis XIV was spending exorbitant sums on glassware from Venice and textiles from Flanders. The Gobelins manufactory was established in 1662, and le Brun served as director and chief designer from 1663 until his death in 1690. Three versions of *Les Enfants Jardiniers* were produced while le Brun was director of the Gobelins; they were designed by Séve le Cadet, after le Brun's original concept. Two of these weavings, completed by 1685, were woven by de la Croix and Mozin, and were intended for Colbert, but were taken by the king who used them as diplomatic gifts to foreign ambassadors. The third weaving was woven by Lefebvre. The Gobelins produced both tapestries and furniture for the King until 1694, when it was shut down as a result of the monarchy's financial problems. Operations resumed in 1697, at which time it exclusively produced tapestries, mostly for royal use.



150

The first royal commission of *Les Enfants Jardiniers* was in 1703; this weaving now hangs at Versailles and was composed of six tapestries - Spring, Summer, Fall, Winter and an additional, larger version of Spring "Grande piece du Printemps" and a smaller version of the Autumn tapestry "Petite piece de l'Automne". The Gobelins archives list eight different weavings of the *Les Enfants Jardiniers* series woven between 1685 and 1720. The present and preceding lot depict *Summer* and *Winter*, and both tapestries are excellent renditions of the theme. Comparable examples include *Summer* and *Winter* at the Mobilier National in Paris, which show the same compositions but in reverse.

The commercial success of *Les Enfants Jardiniers* persisted into the late 18th century with two eminent French painters, François Boucher and Jean-Honoré Fragonard, reimagining the theme on canvas.

RELATED LITERATURE

M. Fenaille, *État général des tapisseries de la Manufacture des Gobelins depuis son origine jusqu'à nos jours, 1600-1900*, Paris 1923;
D. Boccara, *Les Belles Heures de la Tapisserie*, 1971, p. 123-125.

\$ 70,000-90,000

150

PROPERTY FROM AN AMERICAN COLLECTION

A Louis XIV Gobelins Tapestry depicting 'Summer', from the series 'Les Enfants Jardiniers', after designs by Charles Le Brun circa 1720

10 ft. 9 in. by 21 ft. 5 in.; 3.28 m. by 6.53 m.

PROVENANCE

The Earl of Iveagh, Norfolk;
His sale, Norfolk, Elveden Hall, Christie's, 22 May 1984, lot 1774;
where purchased by the present owner.

See previous lot for note.

\$ 60,000-80,000

PROPERTY FROM A NEW YORK COLLECTION

A pair of Regency giltwood and ebonized armchairs in the manner of Thomas Hope, possibly designed by Alexander Roos (c.1810-1881), Early 19th Century

height 36³/₄in.: 93.5 cm

PROVENANCE

Adrian John Hope (1811-1863), London

LITERATURE

David Watkin and Philip Hewat-Jaboor, eds., *Thomas Hope, Regency Designer*, exhibition catalogue, Victoria & Albert Museum and Bard Graduate Center, London and New York: 2008, one armchair illustrated p.208 fig.11-18.

\$ 40,000-60,000

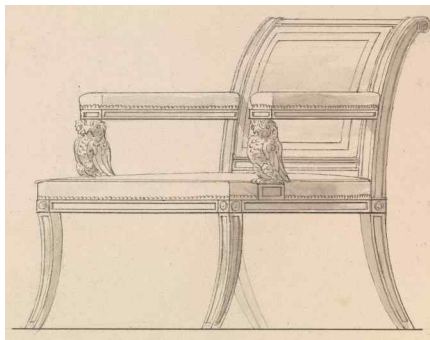


Fig 1. Sketch of an armchair, attributed to Alexander Roos



151

This apparently unique pair of armchairs belonged to Adrian John Hope, the second son of the celebrated Regency connoisseur, collector and designer Thomas Hope (1769-1831), whose celebrated house in Duchess Street was recorded in his seminal publication *Household Furniture and Interior Decoration* (1807), a set of engravings illustrating Thomas Hope's outstanding neoclassical interiors in the most-up-to-date Regency taste, strongly influenced by the contemporary work of Percier and Fontaine across the channel in Paris.

Adrian Hope resided at 4 Carlton Gardens, London from 1837-1846 following his marriage in 1836 to Comtesse Matilda Rapp, daughter of Napoleon's former aide-de-camp. Prior to moving into the recently built John Nash-designed house he commissioned the German-Italian architect Alexander Roos, a pupil of Karl Friedrich Schinkel in Berlin, to fit out the interiors, and a series of architectural drawings and elevations for the property attributed to Roos survive, including a sketch of an armchair identical to the present lot (Yale Centre for British Art, New Haven, Fig. 1).

It is not clear whether Roos, whose father Karl was an important émigré cabinetmaker in Rome supplying furniture to Napoleon and Pauline Borghese during the French occupation, actually designed the chair and other furniture depicted in the drawings, or was simply recording objects already in Adrian Hope's possession. Certainly the distinctive armrest supports of carved and ebonized owls specifically evoke the interiors of his father's house in Duchess Street. Similar owls appear in the jambs of the chimneypiece visible in Plates VII and XVI of *Household Furniture* and described as a 'Chimney-piece in black marble, belonging to the Aurora Room, and decorated with emblems of night in gilt bronze'. As well as having nocturnal connotations, the owl is associated with the Greek goddess of wisdom Athena and hence was an appropriate iconographical symbol to complement the collection of classical sculpture and antiquities housed in Duchess Street.

Although the present chairs may have been specifically commissioned by Adrian Hope in c.1837, the rigorous simplicity of the armrests, sabre legs and scrolled back are more typical

of the French Consulat and early Empire styles, elements of which had been completely absorbed into English Regency design by the first decade of the 19th century, and would have appeared dated by the late 1830s. Although the chairs do not appear in any of the surviving visual records of Duchess Street or the family's country seat the Deepdene in Surrey, it is not inconceivable that these armchairs may have originally formed part of Thomas Hope's important furniture collection assembled some thirty years earlier. The striking contrast between the gilt and bronzed surfaces is consistent with the aesthetic of the Aurora Room chimneypiece and numerous surviving furnishings from Duchess Street, including the Aurora Room console table (V & A) and the iconic armchairs and settee from the Egyptian Room (Buscot Park, Oxfordshire; both examples ill. Watkin and Hewat-Jaboor, cat.68, 76-77). The ebonized owls also recall the use of animal forms in bronze on several pieces including the lions on the Egyptian room settee and greyhounds from the lost pair of daybeds recorded in plate XXVIII of *Household Furniture*.



PROPERTY FROM A DISTINGUISHED CALIFORNIA COLLECTION (LOTS 152-156)

**A George III papier mâché
Pembroke table attributed to Henry
Clay, circa 1780**

height 25 in.; width 15 in.; depth 18¾ in.; 63.5 cm;
38 cm; 47.5 cm

PROVENANCE

Christie's New York, April 15, 2005, lot 333

LITERATURE

Jones, Yvonne, *Japanned Papier-Mâché and Tinware c. 1740-1940*. Woodbridge, Antique Collectors' Club 2012

The underside of drawer with cutout of *Country Life* article, 21 November 1968

This table can be securely attributed to the Birmingham artist Henry Clay, a craftsman known to have collaborated with Robert Adam. By 1772 Clay had patented a process of creating japanned papier mâché objects such as trays, tea caddies and sedan doors, which were known to contemporaries as 'Clay's ware' or 'baked paper'. Clay's successful London outlet was in King Street, Covent Garden, where his trade card described him as 'Japanner in Ordinary to His Majesty and His Royal Highness The Prince of Wales'. In the 1770s Clay supplied a Pembroke Table with similar classical frieze decoration to the celebrated Etruscan Room designed by Robert Adam at Osterley Park, Middlesex (ill. in Eileen Harris, *The Genius of Robert Adam, His Interiors*, London 2001, p.176, fig.260). An identical anthemion frieze also appears on a giltwood and papier mâché centre table recently on the London and Paris art market with Pelham Galleries, and on a corner cupboard in the V&A London (W.1:1.2-2011). In 1816 Clay's workshop was acquired by the Birmingham firm Jennens and Bettridge (fl. 1815-1864), who established outlets in London, Paris and New York and continued to manufacture papier mâché furniture and objects through the third quarter of the 19th century.

\$ 6,000-9,000

**A French tôle peinte lamp
19th century**

\$ 500-800



DETAIL



154

A French gilt bronze small figure of Napoleon
19th century
height 6 in.; 15 cm

\$ 500-800

155

A George II mahogany tilt-top table
with two matching pie-crust trays,
mid-18th century
diameter 20¾ in.; 52.5 cm

\$ 3,000-5,000

156

A pair of Regency mahogany hall
chairs, early 19th century

with inset paintings to backs

\$ 2,000-3,000



153



154



155



156

157

PROPERTY FROM THE DUMBARTON HOUSE COLLECTION,
WASHINGTON, D.C., SOLD TO BENEFIT FUTURE
ACQUISITIONS

A George III cut glass six light chandelier

height 42 in.; diameter 38 in.; 107 cm; 96.5 cm

PROVENANCE

Nesle, New York

\$ 10,000-15,000



157

158

PROPERTY FROM KENTSHIRE GALLERIES

A pair of George II walnut library armchairs

height 38 in.; 96.5 cm

\$ 12,000-18,000



158

PROPERTY OF A LADY

A George III giltwood pier table
circa 1780

with a pink granite top
height 32½ in.; width 40½ in.; depth 19¼ in.;
82.5 cm; 103 cm; 49 cm

PROVENANCE

The Chinese Porcelain Company, New York

\$ 25,000-35,000



159



160

△ 160

A village rug, probably Anatolia

one side border re-woven
approximately 7ft. 2in. by 5ft. 7in. (2.16 by 1.70m.)

PROVENANCE

Property from an American Collection, Sotheby's New York, October 1, 2015, lot 49.

This intriguing piece combines design elements found in Anatolian rugs with those more typical of Caucasian and Persian weavings. The generous border employs cartouche with interior tracery reminiscent of early West Anatolian rugs, see H. Kirchheim, et al. *Orient Stars*, London and Stuttgart 1993, pl. 161, or the pendent medallions on a 16th century Persian carpet, see Jon Thompson, *Milestones in the History of Carpets*, Milan 2006, fig. 165; and flatwoven Safavid rugs such as A.U. Pope, *A Survey of Persian Art*, Oxford, 1936, pl. 1263. The ton-sur-ton viney



161

in the border is found on Karapinar rugs as well as an early East Anatolian carpet in the Vakıflar Museum, Istanbul, see B. Balpınar and U. Hirsch, *Carpets*, Wesel 1998, pl. 26. The reciprocal diamond guard borders are featured on numerous weavings from the Caucasus from the 18th century on, for two examples, see C.G. Ellis, *Early Caucasian Rugs*, Washington, D.C. 1975, pls. 20 and 30. To add to the puzzle, there is an open narrow indigo outer surrounding border that is more typical of Northwest Persian weavings. The three medallion field design is spacious and employs motifs such as stylized palmettes that are shared across the rug belt. It seems that the weaver of this rug was familiar with workshop produced carpets and here assimilated some of their motifs in an individual and possibly unique way.

\$ 4,000-6,000

△ 161

A late Mughal carpet, probably Lahore, North India

reduced in length
approximately 17ft. 4in. by 9ft. 11in. (5.28 by 3.02m.)

PROVENANCE

Sotheby's New York, June 19, 1982, lot 267

\$ 6,000-8,000

162

PROPERTY SOLD TO BENEFIT THE ACQUISITION
FUND OF THE DENVER ART MUSEUM

An Italian lifesize Renaissance Style marble figure of Apollo with his lyre

perhaps with earlier recarved elements
height: 71 in.; 180.34 cm.

PROVENANCE

Contessa Elena Macola of Val di Brenta, Italy,
prior to 1918;
Luigi Grassi, Florence, until 1955;
Acquired by Loewi-Robertson, Inc., Los Angeles;
Acquired by Denver Art Museum in 1973.

\$ 15,000-25,000



162



163

163

A pair of Italian Neoclassical
scagliola panels

width 48 in.; depth 28¼ in.; 122 cm; 71.5 cm

\$ 30,000-50,000

164

PROPERTY FROM A SOUTHERN COLLECTION

A carved marble figure of the
Crouching Venus, 19th century

height 23¼ in.; 59 cm

\$ 5,000-7,000

165

PROPERTY FROM A CALIFORNIA PRIVATE
COLLECTION

An Italian white marble sculpture of
the Dying Gaul, after the antique
19th century

height 14½ in.; width 28 in.; depth 13 in.; 37 cm;
71 cm; 33 cm.

signed *G. Niccoli*, and with retailer's inscription
F.P. Sanson, Succ^e Hamburg

\$ 5,000-7,000



164



165

166

A pair of Louis XVI ormolu three branch wall lights
circa 1775

height 19 in.; width 16 in.; 48 cm; 40.5 cm

\$ 6,000-9,000



166

167

A pair of Louis XVI style gilt bronze and
Brocatello marble side tables

height 30 in.; width 31 in.; depth 22½ in.; 76 cm; 79 cm; 57 cm

\$ 15,000-25,000



167

PROPERTY FROM AN ITALIAN PRIVATE COLLECTION

A North Italian Neoclassical tulipwood, amaranth, fruitwood and marquetry commode attributed to Giovanni Maffezzoli late 18th century

with an inset Siena marble top.

height 37¼ in.; width 48¼ in.; depth 23¾ in.;
94.5 cm; 123 cm; 61 cm

PROVENANCE

Sotheby's New York, December 13, 2003, lot 94.

Giovanni Maffezzoli (1776-1818), a native of Cremona, was the most gifted pupil of Giuseppe Maggiolini (1738-1814). Maffezzoli joined Maggiolini's workshop in Parabiago as an apprentice at the age of fifteen and he would have had access to the source drawings by Appiani and Levati used by Maggiolini for his pieces, see Paolini, Ponte, Selvafolta *Il Bello Ritrovato*, 1990, pp. 90-91.

Large architectural scenes incorporating Piranesian classical ruins and gothic buildings in a neo-romantic taste are a distinctive feature of Maffezzoli's style, as well as the use of candelabra decoration and Ionic columns at the sides. A commode by Maffezzoli veneered with an identical architectural scene and with identical borders around the drawers and butterflies at the corners was sold, Sotheby's, New York, March 22, 1986, lot 157; it is also illustrated by Alvar Gonzàles Palacios, *Il Tempio del Gusto*, Milan, 1986, p. 308, pl. 646. A second commode, also by Maffezzoli is veneered with an identical architectural panel, *ibid.*, p. 304, pl. 636.

© \$ 40,000-60,000



168



169

169

A pair of large Chinese Celadon
porcelain vases

height 25 in.; 63.5 cm

\$ 5,000-8,000



170

PROPERTY FROM A PALM BEACH COLLECTION

A Japanese Export black and gold
lacquer chest

19th century

height 23 in.; width 27 in.; depth 17 in.; 58.5 cm;
68.5 cm; 43 cm

\$ 10,000-15,000



170

PROPERTY FROM AN AMERICAN PRIVATE
COLLECTION

A William and Mary black and gold
lacquer desk and bookcase, circa
1700

height 89½ in.; width 41½ in.; depth 22 in.;
227 cm; 103 cm; 56 cm

PROVENANCE

The Antique Home, London

\$ 8,000-12,000



PROPERTY OF A PRIVATE COLLECTOR, NEW JERSEY

A large Dutch giltwood Stadholder's chair mid-18th century

the green velvet with stumpwork embroidery in metal thread
of the coat of arms of William III (1650-1702), Stadtholder of
Holland and King of England
height 71 in.; 180.5 cm

PROVENANCE

Property from the Collection of Gordon and Anne Getty,
Sotheby's New York, April 14-15, 2000, lot 356 (\$17,250)



LITERATURE

Reinier Baarsen, *Dutch Furniture 1600-1800*, Amsterdam, 1993
 Rijksmuseum Amsterdam, *Rococo in Nederland*, exhibition catalogue 2001

Between 1581 and 1795 the united Dutch provinces were officially a republic, governed by princes of the House of Orange who acted as heads of state with the title of 'Stadtholder'. *Stadhoudersstoelen*, or 'Stadtholder's chairs', were kept in the townhalls and seats of government of numerous Dutch cities as special ceremonial seats for the visiting Prince of Orange. Of great scale to indicate the Stadtholder's power, these chairs also had footstools and cushions for comfort.

The present chair is similar to a Stadtholder's chair in the Rijksmuseum made in 1747 for Prince William IV (1711-1751) to use in the Court of Justice in the Binnenhof at The Hague (ill. Rijksmuseum 2001, no.23). That chair is similarly crowned with the same coat of arms; however, it is of a much more exuberant Rococo style. The more refined style of this chair, therefore, point to it being made for William IV's son, Prince William V (1748-1806). Other similar examples include a Stadtholder chair at Assen dating from 1762, a Stadtholder's chair probably from the Hague circa 1768 (ill. Baarsen 1993, p.108-9), and a further chair retaining its original footstool in the Rijksmuseum (ill. Rijksmuseum 2001, no.24).

\$ 7,000-10,000

173

Two Istoriato plaques, one of Christ and the Canaanite woman and the other painted with the Madonna presenting Saint Peter with the keys to the Church, attributed to Carlo Antonio Grue (1655-1723)
 18th Century

both within later gilt and painted frames
 10¼in. by 13 in.; 26 cm. by 33 cm. and 9 in. by 12½in.; 22.8 cm. by 32 cm.

PROVENANCE

With Bernheimer, Munich (the second)
 Christie's New York, 1 June 1994, lots 48 and 49

See L. Arbace, *Maioliche di Castelli: La Raccolta Acerbo*, Ferrara, 1993, no. 226 for another plaque based on the same source attributed to Bernardo Gentili the Younger.

\$ 3,000-5,000

174

PROPERTY FROM A TEXAS COLLECTION

An Italian Renaissance style carved walnut octagonal low table

height 30 in.; width 29¾ in.; depth 25½ in.; 76 cm; 74 cm; 65 cm

PROVENANCE

Defining Taste: Works Selected by Danny Katz, Sotheby's London, November 12, 2013, lot 227

\$ 4,000-6,000



173



174

PROPERTY FROM A SOUTHERN COLLECTION

A pair of German Baroque gilt-gesso mirrors, early 18th century
height 55 in.; width 25 in.; 139.5 cm; 63.5 cm

\$ 20,000-30,000



175



PROPERTY FROM A TEXAS COLLECTION

A German Rococo carved, polychrome-painted and parcel-gilt commode, attributed to Johann Michael Hoppenhaupt II Berlin, circa 1750

height 34¾ in.; width 58 in.; depth 28 in.;
88.5 cm; 147.5 cm; 71 cm

PROVENANCE

Albrecht Neuhaus, Würzburg;
Property of a German Private Collector, Christie's London, July 5, 2001, lot 188 (GBP 91,750);
Property of a Gentleman, Christie's London, July 5, 2007, lot 164 (GBP 66,000)

This rare and unusual commode is attributed to one of the great German cabinetmakers of the 18th century: Johann Michael Hoppenhaupt II (1709-1778/9). Hoppenhaupt is best known for designing Rococo interiors for Frederick the Great at the Berlin Stadtschloss, Schloss Charlottenburg, and Schloss Sanssouci. Hoppenhaupt was born in Merseburg in Saxony, trained in Dresden and Vienna, and arrived in

Berlin upon Frederick the Great's accession to the Prussian throne in 1740. In 1746, Hoppenhaupt replaced the court sculptor Johann August Nahl (d.1781) as *Directeur des Ornaments* for Frederick the Great. Nahl was a great influence on Hoppenhaupt's mature robust Rococo style, as exemplified in the present lot.

This commode relates to a group of designs published by Hoppenhaupt around 1753, many of which can be related to actual pieces produced for Potsdam, including the great gilt-gesso commode in the King's Bedchamber at Sanssouci which shares the same distinctive incurved legs (see H. Kreisel, G. Himmelheber, *Die Kunst des deutschen Mobels*, Munich, 1970, figs. 731-4, 739-42). A design of c.1753 for an elaborate commode with dressing mirror features the same scrolled corners and bombé form. Hoppenhaupt's work exerted an enormous influence on the mature German rococo style in furniture, and designs for comparable three-drawer bombé commodes were published by the engraver Franz Xaver Habermann in Augsburg in c.1750/60.

\$ 50,000-100,000



Franz Xaver Habermann, Designs for Commodes, Augsburg, circa 1750



176

177

A North European Neoclassical cut glass and gilt bronze twelve light chandelier

height 40 in.; width 39 in.; 101.5 cm; 99 cm

\$ 5,000-7,000

178

PROPERTY OF A PRIVATE COLLECTION, NEW YORK CITY

A Swedish Karl XIV Johan Neoclassical ormolu-mounted mahogany commode-secrétaire by Daniel Sehfbom circa 1820

one drawer with a label inscribed *D:Sehfbom/ Snickare och Schatoullmakare/ i STOCKHOLM.*

height 37 in.; width 43½ in.; depth 23 in.; 94 cm; 110.5 cm; 58.5 cm

PROVENANCE

Ariane Dandois, Sotheby's New York, October 26, 2007, lot 316; Property of a Lady from New York, Sotheby's New York, October 11, 2012, lot 188

\$ 5,000-7,000

179

PROPERTY FROM A CONNECTICUT COLLECTION

**A pair of Empire ormolu three light bouillotte lamps
19th Century**

with *tôle peinte* shades.
height 25 in.; 63.5 cm

\$ 4,000-6,000

180

**A Restauration ormolu mantel clock
circa 1820, dial signed *Adié Jacquin R Verdelet***

height 25½ in.; width 20½ in.; depth 7 in.; 64.5 cm; 52 cm; 18 cm

\$ 5,000-7,000

181

PROPERTY OF A PRIVATE COLLECTOR, MASSACHUSETTS

A matched pair of North European Neoclassical walnut, fruitwood and marquetry demilune commodes, possibly Russian

height 30½ in.; width 38 in.; depth 18 in.; 77.5 cm; 96.5 cm; 46 cm

PROVENANCE

Prince Sergei Belosselsky-Belozersky, Krestovsky Palace, Island of Krestovsky, St Petersburg; Thence by descent

\$ 10,000-15,000



177



178



179



180



181

182

PROPERTY FROM THE COLLECTION OF THE SURSOCK FAMILY, BEIRUT, LEBANON

A Louis XV ormolu mounted tulipwood parquetry secrétaire à abattant by Pierre IV Migeon circa 1750, stamped *Migeon JME*

height 42½ in.; width 34½ in.; depth 16 in.; 108 cm; 87.5 cm; 41 cm

PROVENANCE

Acquired in Paris by Alexandre (1847-1925) and Emilie Sursock (d.1935) around 1895 for their palace in Alexandria, Egypt; thence by descent

See note on lot 13 for more on Pierre IV Migeon. A similar small kingwood *secrétaire à abattant* by Migeon was sold *The Collection of Mrs Edward F. Hutton*, Sotheby's New York, June 9, 1972, lot 808, a further *secrétaire* by Migeon with *bois de bout* floral marquetry was sold Christie's New York, 31 March 2016, lot 1310 (\$30,000).

See Sothebys.com for more information.

• \$ 12,000-18,000

183

A pair of Restauration marble and patinated and gilt bronze urns 19th century

height 13½ in.; 34 cm

\$ 5,000-8,000

184

A pair of Empire patinated and gilt bronze and rouge griotte marble three-light candelabra circa 1815

mounts stamped GA to reverse height 19 in.; 48 cm

\$ 6,000-9,000

185

PROPERTY OF A LADY

A Restauration patinated and gilt bronze mantel clock circa 1820, dial signed *Mignardet a Paris*

height 14½ in.; width 11¼ in.; depth 3½ in.; 37 cm; 28.5 cm; 9 cm

PROVENANCE

Chinese Porcelain Company, New York

\$ 7,000-10,000

186

A small Louis XV gilt bronze cartel d'alcôve, the movement by Beliard a Paris

movement inscribed *Beliard a Paris* height 12¼ in.; width 5¾ in.; 31 cm; 14.5 cm

The Beliard were a horological dynasty working in Paris throughout the 18th century, and at least seven clockmakers of this name are recorded.

\$ 6,000-9,000



182



183



184



185



186

PROPERTY FROM A TEXAS COLLECTION

An Italian polychrome painted and parcel-gilt mirror attributed to Giuseppe Maria Bonzanigo

Turin, late 18th century

height 89½ in.; width 39 in.; 227.5 cm; 99 cm

PROVENANCE

A Piedmontese Villa, The Contents of Vigna Corte di Bonvicino, Moncalieri, Sotheby's London, November 17, 2009, lot 14

LITERATURE

Roberto Antonetto, *Il Mobile Piemontese nel Settecento*, Turin 2010, illustrated p.349, Fig. 5e.

\$ 70,000-100,000

This magnificent mirror with its crisp ornate foliate carving represents the apogee of Italian wood-carving in the late 18th century disseminated by the most celebrated official wood-carver to the Crown, Giuseppe Maria Bonzanigo (1745-1820). The attribution to Bonzanigo is firmly based on the similarities of design and execution between the present example and his other known works.

There are four mirrors by Bonzanigo in King Vittorio Emanuele's apartments, in the Palazzina di Caccia, Palazzo di Stupinigi, Turin, illustrated in Giancarlo Ferraris, *Giuseppe Maria Bonzanigo e la scultura decorativa in legno a Torino nel periodo neoclassico (1770-1830)*, Turin, 1991, pl. 6-8 and in Antonetto, p.346-349. Those mirrors are of similar form to the present example: carved with flowers and foliage with a rectangular framing device with inverted corners.

Two of these four mirrors are carved with minor variations: e.g. a basket with flowers set to the sides of the stiles. In an account compiled by Bonzanigo in 1784, and published in January of the following year, the four mirrors were described in detail. From that account, we know that the mirrors were designed for the rooms of Madam Felicità's apartment at Stupinigi. The individuals who assisted in their production were also listed: Michel Rapous painted the garlands of leaves and flowers, Ponticelli gilded the other parts, and Deangeli created the glass. However, the name of the designer of these mirrors is nevertheless unknown. There are, however, several designs in Bonzanigo's book reminiscent of the work of Leonardo Marini and Charles Randoni. Among these are the sketches probably used as the model by Bonzanigo to make a whole series of girandoles in 1789 for the Veneria Reale,

now in Stupinigi. A drawing of a mirror by Carlo Randoni, now in the Biblioteca Civica, Turin, from which Bonzanigo must have taken inspiration for this group of mirrors including the present example, is illustrated by Enrico Colle, *Il Mobile neoclassico in Italia arredi e decorazioni d'interni dal 1775 al 1800*, Milan, 2005, p. 452.

Of Piedmontese origin, Bonzanigo settled in Turin in 1773, where he worked as a sculptor, wood-carver and cabinetmaker. Known for the quality of his craftsmanship and designs, he was granted the patronage of the royal family. The following year he was elected to the Compagnia di San Luca. He worked for the Savoy Court for the next twenty years until the French invasion in 1796. In 1787, he was appointed official woodcarver to the Crown.

In the accounts of the royal family he is recorded as having supplied numerous stools, chairs, armchairs, benches, sofas, screens, beds and mirrors as well as many ornamental panels and chests of drawers for the Royal Palace in Turin and for the royal residences at Moncalieri, Rivoli, Stupinigi and Venaria. His reputation has grown, due in no small part, to the extraordinary quality of his wood carvings in light wood and ivory, the so-called 'microsculpture' which were highly sought after.

Although his work clearly reflects the influence of French style and design, there does not appear to be any documentary evidence that he visited Paris. However, he did exhibit at the 1808 Paris Exhibition. In 1815, with the fall of Napoleon and the return of the Savoy family, he was re-instated as royal sculptor. His justly deserved reputation was such that on his death in 1820, the *Gazetta Piemontese* wrote '*la bell'arte dell'intaglio ad altissimo grado di perfezione con quarant'anni di assidue cure...*'.



Mirror by Bonzanigo in the Palazzina di Caccia, Palazzo di Stupinigi, Turin



187

188

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION (LOTS 188-192)

A Louis XV walnut tabouret and an
Italian Rococo beechwood tabouret
mid-18th century

Louis XV stool height 17 in.; width 17½ in.; 43 cm;
44.5 cm

\$ 3,000-5,000

189

A set of four Dutch Rococo walnut,
fruitwood, and marquetry side
chairs
mid-18th century

PROVENANCE

The Estate of Giuseppe Rossi, Sotheby's London,
March 10, 1999, lot 135

\$ 5,000-7,000



188



189



A pair of Regency faux-marble painted torchères, early 19th century

height 38¼ in.; diameter 20½ in.; 97 cm; 52 cm

PROVENANCE

Phillips of Hitchen, Ltd., Hertfordshire;
Acquired from the above by Sir Sydney Barratt
(d. 1975) for Crowe Hall, Bath on January 16,
1963;

Thence by descent;

The Barratt Collection from Crowe Hall, Bath,
Christie's London, December 16, 2010, lot 124

Crowe Hall is one of the finest houses on the
Seven Hills surrounding Bath and is noted for its
historic Grade II-listed 18th-century gardens. Sir
Sydney Barratt (1898-1975) was an distinguished
chemist, professor and industrialist who served
as an advisor to Winston Churchill during the
Second World War.

\$ 10,000-15,000



190



191

191

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION (LOTS 188-192)

A George III giltwood mirror, circa 1765

height 54 in.; width 31 in.; 137 cm; 79 cm

PROVENANCE

Moss Harris, London

\$ 12,000-18,000

192

A set of four George III mahogany armchairs,
third quarter 18th century, with slight
variations

PROVENANCE

The Legend of Dick Turpin: Part I, Christie's London, March 9,
2006, lot 189

\$ 6,000-9,000



192

PROPERTY FROM A DISTINGUISHED MIDWEST PRIVATE COLLECTION

A pair of Victorian celestial and terrestrial twelve-inch globes by Malby & Co. on mahogany stands, dated 1850 and 1848 respectively

the terrestrial globe signed *Malby's Terrestrial Globe, Compiled from the latest and most authentic sources, including all the recent Geographical Discoveries, Manufactured and published under the superintendence of the Society for the Diffusion of Useful Knowledge, by Malby & Co. Jany 1st 1848.*; the celestial globe signed *Malby's Celestial Globe, Collated from the works of Piazzzi, Bradley, Hevelins, Mayer, la Caille, and Johnson, Reducted to the year 1850 by J Addison. Manufactured and Published under the superintendence of the Society for the*

Diffusion of Useful Knowledge by Malby & Co, Boughton Street Newcastle St. Strand.
height 36¾ in.; 93.5 cm

PROVENANCE

Hotspur, London;
with Mallett, New York

The family firm of Malby & Co. began around 1839 when Thomas Malby Senior set up his workshop at 22 Houghton Street in London. His son continued to lead the company under the name Malby & Son. The firm had globes in various sizes with the standard dimensions being 2, 12, and 18 inches; however, they were best known for reissuing John Addison's 36-inch 1825 terrestrial globe which was exhibited at the Great Exhibition in 1851.

\$ 20,000-30,000



193



194

194

A Louis XIV style gilt bronze fifteen light chandelier

late 19th/early 20th century

height 38 in.; diameter 28 in.; 96.5 cm; 71 cm

\$ 8,000-12,000

195

A Louis XV style gilt bronze mounted tulipwood and kingwood bureau plat

late 19th century

height 29¼ in.; width 51 in.; depth 29 in.;

74.5 cm; 129.5 cm; 74 cm

• \$ 5,000-7,000

196

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION (LOTS 196-197)

A pair of Louis XVI style gilt bronze two branch wall lights by Theodore Millet

late 19th century, stamped MB

height 17 in.; width 11 in.; 43 cm; 28 cm

\$ 3,000-5,000

197

A pair of Neo-Grec gilt and black-painted bronze and marble six light candelabra, now converted to lamps

Early 20th century

height with fittings 40½ in.; 103 cm

\$ 3,000-5,000

198

A pair of Louis XVI style giltwood fauteuils by François Linke, with a further pair of Louis XVI style giltwood fauteuils

late 19th century, one pair stamped Linke

heights 39 in.; 40 in.; 99 cm; 101.5 cm

\$ 7,000-10,000



195



196



197



198



198



A Louis XV style gilt bronze-mounted kingwood, amaranth, mahogany and floral marquetry inlaid commode

by François Linke, index number 720, the mounts designed by Léon Messagé

the *languedoc rouge* marble top over two drawers decorated *sans traverse* in fruitwood and end-cut floral marquetry, signed *F. Linke* to one lion's pelt mount, and with *FL* cold stamp on several bronze mounts, including the underside of the upper lock escutcheon plate

height 36½ in.; width 70 in.; depth 28 in.;
93 cm; 178 cm; 71 cm

PROVENANCE

Christie's London, February 25, 1999, lot 27

LITERATURE

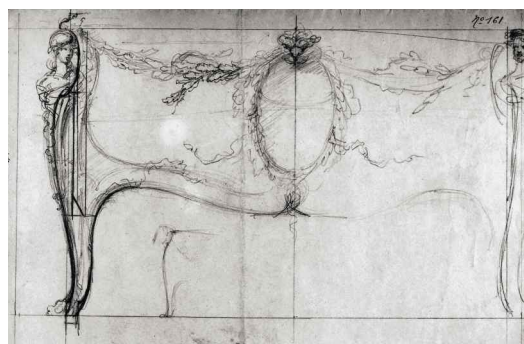
Christopher Payne, *François Linke, 1855-1946, The Belle Epoque of French Furniture*, Woodbridge, Suffolk, 2003, pp.218-227 (for a discussion on the 'Bureau de roi' and its variations), p. 498 for a cliché of index 720.

€ \$ 150,000-250,000

This commode, richly mounted with ormolu laurel festoons, cornucopia and Nemean lion's pelts that suggest the reward of 'abundance through labour' and recall the Labours of Hercules, is inspired by Oeben and Riesener's famous *Bureau du roi* delivered in 1769 to the Palace of Versailles. Linke made four copies of this celebrated cylinder desk, the first completed in 1902 and the last one begun in 1943, when Linke was 88. The enduring popularity of the model led Linke to incorporate the lion's pelt mounts into a monumental bibliotheque, bureau plats, bergères, pedestals, and commodes. Léon Messagé had sketched out a commode on the theme of the *Bureau du roi* in the 1880s, but had human forms at the corners instead of lion's pelt mounts. There appears to be two variations of index 720, one with a bronze mount of falling vines within the central oval laurel wreath, as in the present example (see also a commode sold Christie's London 13th May 1999, lot 152); and one with a marquetry panel there instead (see Christie's 22 June 2016, *the Collection of Joan Rivers*, lot 27, also Sotheby's New York, *Property from the Marshall Galleries*, December 15 1984, lot 33). Of the four examples of index 720 sold at auction in last 35 years, this particular example is exemplary for its particularly fine floral marquetry, likely derived (as was the marquetry on the *Bureau du roi*) from engravings from Juste Chevillet's *Livre de Principes de Fleurs*, after drawings by Louis Tessier. For a discussion on floral marquetry on 18th century French furniture, see Yannick Chastang, *Louis Tessier's Livre de Principes de Fleurs and the eighteenth-century marqueteur*, Furniture History, Vol. XLIII (2007), pp.115-126.



Cliché for index 720. Courtesy of Christopher Payne/Linke Archives



Léon Messagé's sketch from the 1880s on the theme of the bureau du roi. Courtesy of Christopher Payne/Linke Archives



199

PROPERTY OF A LADY (LOTS 200-201)

A pair of Empire patinated and gilt bronze two light candelabra attributed to Claude Galle circa 1810

height 15¾ in.; 40 cm

This celebrated 'Egyptian' model was made popular during the Empire period, as a result of Napoleon's campaigns in Egypt and the subsequent publication of Baron Vivant-Denon's *Voyage dans la Basse et la Haute Egypte* in 1802. Claude Galle, of the rue du Four Saint-Germain, was elected *maître* in 1786.

A pair of related Egyptian candelabra, forming part of a garniture and attributed to Claude Galle, *bronzier au Garde-Meuble*, is illustrated by

H. Ottomeyer and P. Pröschel *et al.*, *Vergoldete Bronzen*, Munich, 1986, p. 338, fig. 5.3.6. A nearly identical pair on marble bases is illustrated in *Egyptomania*, Paris, 1994, p. 290, fig. 4. Other models that have recently sold are from *The Collection of Professor Sir Albert Richardson, P.R.A.* Christie's London, September 18, 2013, lot 17; Christie's London, May 22, 2003, lot 145; Sotheby's New York, April 13-14, 2016, lot 394.

\$ 15,000-25,000



An Empire mahogany and gilt
bronze writing table by Jacob
Freres

early 19th century, stamped *Jacob
Freres Rue Meslee*

height 28¾ in.; width 34 in.; depth 21¼ in.;
73 cm; 86.5 cm; 54 cm

PROVENANCE

Segoura, Paris

LITERATURE

Michel Beurdeley, *Jacob et son Temps*, Saint-
Remy-en-l'Eau, 2002, pg. 83.

Jacob Freres Rue Meslee was the stamp used
from 1796-1803 during the collaboration of
Georges II Jacob and his brother François-
Honoré-Georges Jacob.

\$ 50,000-80,000



201

PROPERTY OF A PRIVATE COLLECTOR (LOTS 202-203)

**A set of four Louis XVI giltwood chairs
last quarter 18th century**

comprising of a pair of fauteuils and a pair of side chairs
height 34½in.; 87.5 cm

PROVENANCE

Collection of the late Adele Livingston Stevens-Allen, Bolton Priory, New York;
Property from a Private Collector, Sotheby's New York, May 18, 1996, lot 392

Adele Livingston Stevens-Allen was the daughter of Adele Livingston Stevens, a great nineteenth century socialite and heiress who shocked New York society when she left her husband and children for the Marquis de Talleyrand Perigord around 1886. Her daughter, Adele Livingston Stevens-Allen was gifted Bolton Priory, an all girls school in Pelham Bay converted into a family home, by her mother upon her wedding.

\$ 12,000-18,000

**A pair of Louis XVI giltwood fauteuils
last quarter 18th century**

height 34½in.; 87.5 cm

PROVENANCE

Collection of the late Adele Livingston Stevens-Allen, Bolton Priory, New York;
Property from a Private Collector, Sotheby's New York, May 18, 1996, lot 393

See note for lot 202.

\$ 8,000-12,000



202

203

204

PROPERTY FROM A TEXAS COLLECTION

A Swedish Neoclassical faux porphyry and parcel-gilt pedestal cabinet
late 18th century

height 45 in.; width 24 in.; depth 24 in.; 114 cm; 61 cm; 61 cm

PROVENANCE

The Collection of Suzanne Saperstein: 'Fleur-de-Lys' Beverly Hills, California, Sotheby's New York, April 19, 2012, lot 202

\$ 3,000-5,000



205

PROPERTY FROM A PRIVATE COLLECTION, NEW YORK

A North Italian Neoclassical parcel gilt and white painted side table
late 18th century

height 31¾ in.; width 50 in.; depth 19½ in.;
80.5 cm; 127 cm; 49.5 cm

\$ 7,000-10,000





206

□ 206

PROPERTY FROM THE COLLECTION OF
MARJORIE S. FISHER, PALM BEACH

**A George II mahogany games table,
circa 1740**

top covered with associated floral needlework-
inset panel
height 28 in.; width 37 in.; depth 33½ in.; 71 cm;
94 cm; 85 cm

\$ 5,000-7,000

207

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION

**A George III satinwood and
marquetry demilune card table in
the manner of William Moore of
Dublin, late 18th century**

William Moore of Dublin (d. 1814) trained under
Mayhew & Ince in London where he developed his
repertoire of Neoclassical motifs in marquetry.
In 1782 he advertised in the Dublin Evening Post
for "Card Tables of a new construction (both
ornamented and plain) which appear like small
Pier Tables, with every article in the inlaid way,
executed on shortest notice, and hopes from
his long experience at Messrs Mayhew and Ince,
London, his remarkable fine coloured woods, and
elegant finished work to meet the approbation
of all who shall please to honour him with their
commands".

\$ 4,000-6,000



207



208

208

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

A French Prisoner-of-War bone and ebony model of a British Man-of-War in its original straw marquetry and glass case early 19th century

straw marquetry box opens to reveal a hinged glass door enclosing ship and mirrors to show all sides. Together with an original 1929 auction catalogue.

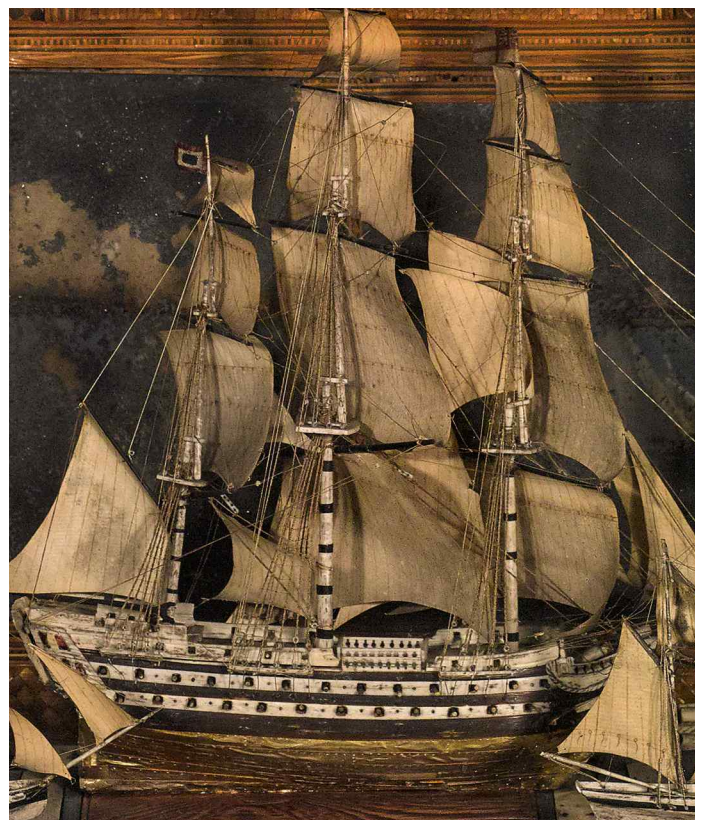
height of case 14 in.; width 17 in.; depth 8½ in.;
35.5 cm; 43 cm; 21.5 cm

PROVENANCE

Anderson Galleries New York, April 23, 1929, lot 128

The Napoleonic Wars changed the history of warfare, in particular through France's refusal to honor the tradition of prisoner swaps, thus vastly increasing the number of prisoners of war. France also imprisoned all English males on French soil, which went against the custom of only arresting active combatants. The British followed suit; thus, there were an estimated 80,000 French prisoners interned in Britain during the war. Left to their own devices, prisoners occupied themselves with the traditional handicrafts of soldiers and sailors, such as carving, whittling, and fancy ropework. This pastime soon turned into a mini economy. France gave their prisoners a small salary, so prisoners used that money to buy supplies from the British officers who then either purchased the carvings from the prisoners or brought in others to buy.

The present Man-of-War is one of the more finely crafted specimens especially since it is in its original straw marquetry box. Straw marquetry was another hobby of the imprisoned, so this ship model demonstrates the creative skills of its maker as well as his ability to barter for some of the best supplies (mirrors, straw, wood, bone, parchment).



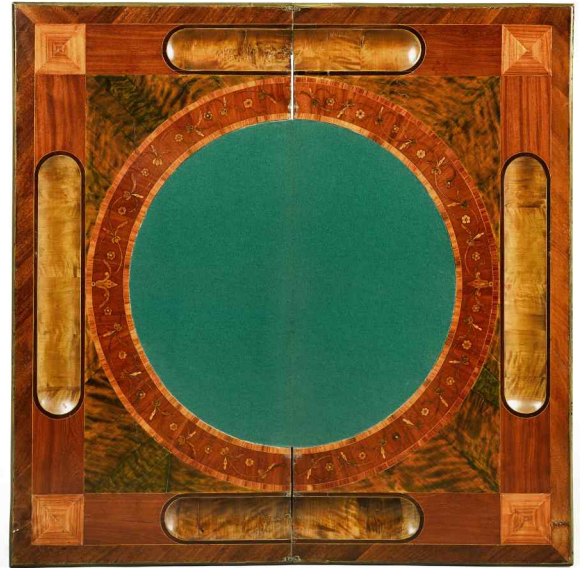
208 (DETAIL)

• \$ 25,000-35,000

• Please refer to the endangered species section in the conditions of sale. Please note lot 208 cannot be exported out of the United States.



209



209 TOP

209

PROPERTY OF A PRIVATE COLLECTOR, MASSACHUSETTS

A Russian Neoclassical rosewood, tulipwood and fruitwood marquetry and parquetry games table

late 18th century

height 31 in.; width 39 in.; depth (closed) 19½ in.;
79 cm; 99 cm; 49.5 cm

PROVENANCE

Prince Sergei Belosselsky-Belozersky, Krestovsky Palace,
Island of Krestovsky, St. Petersburg;
Thence by descent

• \$ 6,000-9,000

210

PROPERTY FROM A DISTINGUISHED CALIFORNIA
COLLECTION

**A George III satinwood, mahogany and
marquetry tray on later stand, circa 1780,
stand later**

Together with a George III mahogany urn stand (3 pieces).
Illustrated online.

height 20½ in.; width 29 in.; depth 21 in.;
52 cm; 74 cm; 53.5 cm

\$ 2,500-3,500

• Please refer to the endangered species section in the
conditions of sale. Please note lot 209 cannot be exported out
of the United States.



210

211

PROPERTY FROM A PRIVATE MANHATTAN COLLECTION

A set of four Louis-Philippe gilt and patinated bronze four branch wall lights, 19th century
height 15 in.; width 10½ in.; 38 cm; 26.5 cm

\$ 5,000-8,000



211

212

PROPERTY OF A LADY

A pair of Russian Neoclassical style brass-mounted mahogany side cabinets

height 38 in.; width 24 in.; depth 13¼ in.;
96.5 cm; 61 cm; 34 cm

\$ 5,000-7,000



212



213

213

An Ottoman carpet, Cairo, Egypt

reduced in length

approximately 19ft. by 11ft. 7in. (5.79 by 3.53m.)

\$ 15,000-20,000

PROPERTY FROM KENTSHIRE GALLERIES

A pair of English 18-inch terrestrial and celestial globes by Cary on Regency mahogany stands, dated 1816

the terrestrial globe with maker's cartouche
CARY'S / NEW / TERRESTRIAL GLOBE, / EXHIBITING / The Tracks and Discoveries made by CAPTAIN COOK; / Also those of CAPTAIN VANCOUVER on the / NORTH WEST COAST OF AMERICA; / And M DE LA PEROUSE, on the COAST of TARTARY / TOGETHER / With every other Improvement collected from / Various

*Navigators to the present time / LONDON / Made & Sold by J&W. Cary, Strand March 1st... the celestial globe with maker's cartouche printed
 CARY'S / NEW CELESTIAL GLOBE, / one which are laid down / THE WHOLE of the STARS NEBULAE &c, / Contained in the Aftronomical Works of the / REV^d F. WOLLASTON F.R.S. / De la Caille Herschel, Hevelius, Mayer, / Flamsteed, Bradley & c. / Sold by Norie & C^o N^o 137 Leaden Hall Street March 1816.*

height overall 42 in.; diameter of globes 18 in.; diameter of stand 24½ in.; 106.7 cm; 45.7 cm; 62.2 cm

\$ 20,000-30,000



PROPERTY FROM A SOUTHERN COLLECTION

A set of six George III white painted and parcel-gilt side chairs and parcel-gilt side chairs late 18th century

Together with two modern side chairs and two modern armchairs (10 chairs)
height 37 in.; 94 cm

\$ 10,000-15,000



215

PROPERTY OF A LADY

A George I gilt-gesso table with an Italian mother-of-pearl inlaid panel, table, early 18th century; panel, early 17th century

height 29 in.; width 33 in.; depth 21 in.;
74 cm; 84 cm; 53 cm

PROVENANCE

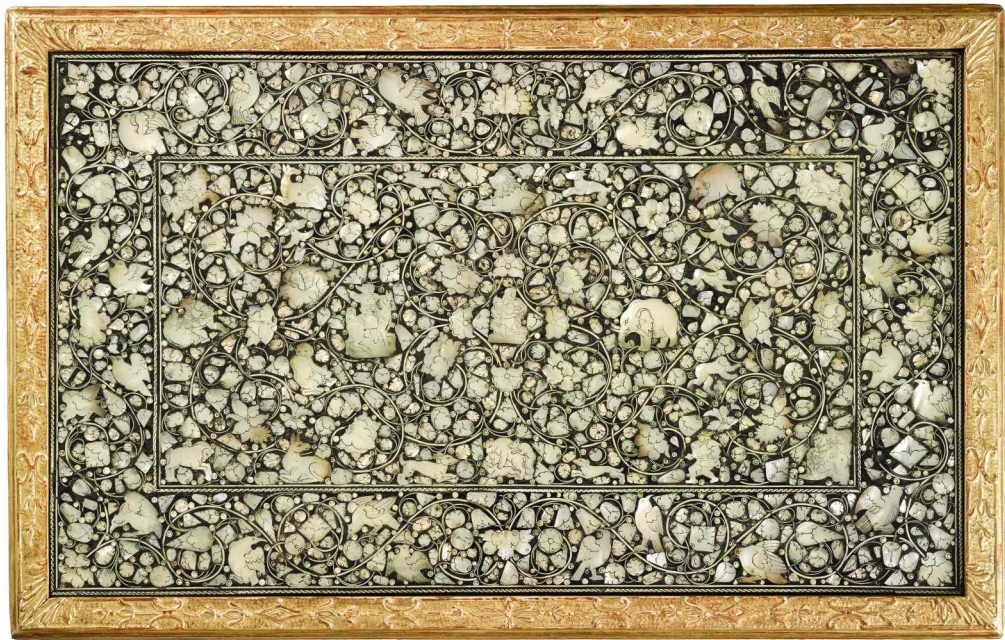
Steinitz, Paris

The all-over pattern of tendrils, elephants, deer, and flora on this mother-of-pearl panel is a seventeenth century Venetian style that developed due to Venice's trading economy, which allowed Venetian craftsmen access to see and study objects arriving from the Ottoman Empire. Appropriating the tightly

designed patterns from Ottoman enamels and designs, Venetian craftsmen created elaborate tables and cabinets using this technique. The history and use of this style in Venice was studied by Alvar González-Palacios in *Il Gusto dei Principi, Arte di corte del XVII e del XVIII secolo*, Milan, 1993. González-Palacios illustrates several examples of mother-of-pearl and horn inlaid panels, figs. 584-592. They all feature a central panel with swirling tendrils and tightly entwined vines surrounded by a conforming border. Other examples are illustrated in Alvar González-Palacios, *Il Tempio del Gusto, Il Granducato di Toscana e gli Stati Setentrionali*, Milan, 1993, figs. 693-696. A table that was most likely commissioned by Cardinal Carlo Conti with the same technique was sold Sotheby's London, December 7, 2010, lot 6. A panel was sold Sotheby's London, July 7, 2006, lot 116.

• **\$ 30,000-50,000**

• Please refer to the endangered species section in the conditions of sale. Please note lot 216 cannot be exported out of the United States.



216 TOP



216



217

217

A Beauvais historical tapestry, from
the story of Alexander the Great
late 17th/early 18th century

Alexander the Great in a golden chariot drawn
by lions surrounded by procession of soldiers
carrying war booty and banners and leading
prisoners, angels in the sky above, one blowing
a trumpet and the other placing a laurel crown
upon the Emperor's head, within *trompe l'oeil*
frame border incorporating trelliswork entwined
with foliage and interspersed with *paterae*, the
corners with scallop shells.

11 ft. 1 in. by 18 ft. 10 in.; 3.38 m. by 5.74 m

\$ 15,000-25,000

PROPERTY OF A PRIVATE COLLECTOR,
NEW JERSEY

**A George III rosewood, satinwood,
fruitwood and marquetry work table
attributed to Pierre Langlois, circa
1760**

height 28½ in.; width 20¼ in.; depth 15 in.;
72.5 cm; 51.5 cm; 38 cm

PROVENANCE

Property of a Lady of Title;
Apter-Fredericks, Ltd., London;
The Collection of Mr. and Mrs. Saul P. Steinberg,
Sotheby's New York, May 26, 2000, lot 151

EXHIBITED

The Antique Dealers' Fair and Exhibition, 1958

Pierre Langlois (fl. 1759-1781) was a well-known, prolific émigré French cabinetmaker in London during the second half of the eighteenth century. His workshop was on Tottenham Court Road in London and his trade card featured illustrations of a commode as well as a bureau en pente, both decorated with floral marquetry. In 1754, Thomas Mortimer wrote that Langlois made "all sorts of curious inlaid work, particularly commodes in the foreign taste, inlaid with tortoiseshell, brass, etc". Langlois' "foreign taste" meant that his commodes and tables were beautifully decorated with fine marquetry and ormolu mounts. The present table, with its cabriole legs, ribbon-tied floral sprays, husk swags, and scroll-toed gilt bronze sabots relate it to the oeuvre of Langlois. Laburnum or rosewood banding to drawer fronts or to the top of a commode is a consistent feature of Langlois' work and is also seen on the present example. Many of Langlois' commodes feature loose floral bouquets held together by a small ribbon such as on the present example and on the Croome Court commode by Langlois at the Metropolitan Museum of Art. The present lot is also similar to two other writing tables by Langlois. One was commissioned for Melbury House and the other for Alnwick. Both are illustrated in Peter Thornton and William Rieder, "Pierre Langlois, Ebeniste, Part 4", *The Connoisseur*, April 1972, figs. 3-4.

• \$ 20,000-30,000



218 TOP



218

• Please refer to the endangered species section in the conditions of sale. Please note lot 218 cannot be exported out of the United States.



219

219

PROPERTY OF A PRIVATE COLLECTION, NEW YORK CITY

A pair of French Louis-Philippe Chinoiserie gilt and patinated bronze six light candelabra

Mid 19th century

height 28¾ in.; 73 cm

\$ 7,000-10,000

220

PROPERTY FROM A CONNECTICUT COLLECTION

A French polished and gilt steel daybed

19th century

height 45 in.; length 75 in.; width 39½ in.; 114 cm; 190.5 cm; 100.5 cm

\$ 5,000-7,000



220

221

A North European Neoclassical gilt bronze and cut glass twelve light chandelier

height 40 in.; diameter 34½ in.;
101.5 cm; 87.5 cm

\$ 5,000-7,000



221

222

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

A Louis XVI ormolu-mounted
rosewood, fruitwood parquetry and
marquetry bureau a cylindre by
Ferdinand Bury
circa 1775, stamped *F Bury*,
remounted

height 47½ in.; width 57 in.; depth 28 in.;
120.5 cm; 145 cm; 71 cm

LITERATURE

Pierre Kjellberg, *Le Mobilier français du XVIIIe
siècle*, Paris 2002, illustrated p.138 fig.b

Ferdinand Bury (1740-1795) became *maitre* in 1774.

• \$ 10,000-15,000



222

• Please refer to the endangered species section in the conditions of
sale. Please note lot 222 cannot be exported out of the United States.



223



223

PROPERTY OF A PRIVATE COLLECTION,
CHICAGO

A pair of Louis XV white painted
fauteuils by Tiliard
mid-18th century, stamped *Tiliard*
height 34¾ in.; 88 cm

Jean-Baptiste or Jacques-Jean-Baptiste Tiliard,
who became *maitre* in 1752

PROVENANCE

Sotheby's Paris, June 23, 2004, lot 61

\$ 5,000-7,000



224

224

PROPERTY FROM A PRIVATE MANHATTAN
COLLECTION

A Louis XV ormolu-mounted
tulipwood and fruitwood marquetry
and parquetry bureau en pente by
Jean-Charles Ellaume
mid-18th century, stamped *J.C.
Ellaume*

height 36 in.; width 33¾ in.; depth 18½ in.;
91.5 cm; 84.5 cm; 47 cm

Jean-Charles Ellaume became *maitre* in 1754.

• \$ 3,000-5,000



225

225

PROPERTY OF A LADY

A pair of Louis XVI style white
painted fauteuils

height 39¾ in.; 101 cm

\$ 3,000-5,000

226

PROPERTY FROM A LADY'S PRIVATE
COLLECTION

A Louis XV white-painted banquette

height 15 in.; width 41½ in.; depth 17 in.; 38 cm;
105.5 cm; 43 cm

PROVENANCE

The Estate of Jacqueline Kennedy Onassis,
Sotheby's New York, April 23-26, 1996, lot 336

\$ 2,000-3,000



226



227



228



229

227

A pair of Charles X gilt bronze and cut glass vases now converted to lamps, circa 1830

height with fittings 27¼ in.; 69.5 cm

\$ 7,000-10,000

228

A pair of gilt metal mounted etched glass lamps by Edward F. Caldwell & Co.

early 20th century

height with fittings 30 in.; 76 cm

LITERATURE

The E. F. Caldwell & Co. Collection, Smithsonian Institution, A084229

\$ 5,000-7,000

PROPERTY FROM A SOUTHERN COLLECTION

**A pair of North European gilt
bronze-mounted hardstone ewers,
19th century**

height 10¼ in.; 26 cm

\$ 8,000-12,000

PROPERTY OF A LADY

**A pair of French Empire style silver-
gilt six-light bouillotte lamps with
ormolu shades, Odiot, Paris, 20th
century**

ball finials with crowned monogram AP?, applied
with the Bourbon arms, base metal central rods
marked on bases and finials
height with fittings 38½ in.; 98 cm

The originals of these "flambeaux de bureau"
were created by Martin-Guillaume Biennais, after
a design attributed to Charles Percier; they were

used by Napoleon on his council tables, and an
example is held by the Louvre (see Anne Dion-
Tenenbaum, *Orfèvrerie française du XIXe siècle:
La collection du Musée du Louvre*, no. 25, pp.
60-63.

The model was reprised by Odiot in the 20th
century. A single or pair of these lamps have
been on the desk of the President of France in the
Elysée since Charles de Gaulle. More recently, a
pair were sold in the Robert de Balkany collection,
Sotheby's, Paris, September 20, 2016, lot 130, for
47,500 euros.

\$ 25,000-50,000



231

PROPERTY OF A LADY

**A Louis XIV ormolu mounted, brass
inlaid, ebony armoire**

height 85½ in.; width 47½ in.; depth 16½ in.;
217 cm; 120.5 cm; 42 cm

PROVENANCE

Aveline, Paris

\$ 15,000-25,000

231



232

232

PROPERTY FROM A CALIFORNIA COLLECTION

A pair of Empire ormolu and patinated bronze six light candelabra circa 1810

now mounted as lamps; possibly formerly with additional elements to top height 33 in.; 84 cm

PROVENANCE

Possibly Christie's New York, June 6, 1984, lot 23. The catalogue photograph shows an additional leaf-decorated and vasiform element surmounting the top of the shaft; it is possible that these elements were lost when the candelabra were converted to lamps; *The Barbara Piasecka Johnson Collection from her Home in Monaco*, Sotheby's Paris, October 15, 2003, lot 71; Sotheby's New York, November 10 2006, lot 101

LITERATURE

(Probably the pair illustrated) G. Wannenes, *Les Bronzes Ornementaux et les Objets Montés*, Milan, 2004, p. 379.

A closely comparable pair of candelabra, attributed to Pierre Philippe Thomire formerly in the collections of the Markgrafen und Grossherzöge von Baden, was sold, *Baden-Baden*, Sotheby's, October 5-21, 1995, lot 1031. This attribution was based upon comparisons with objects in the exhibition 'Pierre-Philippe Thomire' held at the Hermitage Museum in Saint Petersburg, 1984. The shape of the central shaft, the acanthus leaf collar at its base, and the triangular plinth of griffons are all identical to those on the present pair.

It has been suggested that this fine pair of candelabra could also be the product of the workshop of Claude Galle (1759-1815), another of the finest *bronziers* of the period. This attribution was based upon a document from his workshop dated August 1799 noting "une paire de flambeau à hiboux". See also a pair of very similar form, almost certainly by Claude Galle, sold *Ariane Dandois*, Sotheby's New York, October 25, 2007, lot 652.

\$ 25,000-35,000



DETAIL

233



233

A pair of Louis XV style gilt bronze mounted green cipollino marble vases and covers attributed to Henri Dasson late 19th century

lids are fixed
height 21 in.; 53.5 cm

A garniture of three cipollino marble vases with very similar gilt bronze mounts, signed *Henri Dasson 1885* and *1887* sold Sotheby's New York, October 15, 2015, lot 183 (\$21,250).

\$ 7,000-10,000

234

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

A Louis XV style gilt bronze mounted porphyry vase and cover 19th century

height 16¼ in.; width 18½ in.; 41.5 cm; 47 cm

The design of this lavish lidded vase was inspired by precious and rare Louis XV models of ormolu-mounted porphyry vessels such as those in the collection of the Louvre, see Daniel Alcouffe, *et. al.*, *Gilt bronzes in the Louvre*, Dijon, 2004, pp. 96-99. The gilt bronze dragons on the present lot echo the early eighteenth-century taste for such fantastical motifs and can be seen on a pair of ewers, see *ibid.*, p. 89; on another pair of ewers in the Dillée Collection, sold Sotheby's Paris, March 13, 2015, lot 43; and on a pair of lidded vases, see Sotheby's New York, November 6, 2008, lot 71.

\$ 8,000-12,000



234

235

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

A Louis XVI style gilt-bronze cartel clock and a very similar barometer
19th century

height 36¼ in.; 92 cm

PROVENANCE

Property from a Private European Collection,
Sotheby's London, May 15, 2014, lot 75

\$ 10,000-15,000



235

236

PROPERTY OF A PRIVATE COLLECTOR, SUTTON PLACE, NEW YORK CITY

A Louis XVI style gilt bronze-mounted mahogany table à écrire by Alfred-Emmanuel-Louis Beurdeley

late 19th century, stamped A
Beurdeley a Paris

with a sliding leather-inset writing surface and fitted interior

height 27½ in.; width 28 in.; depth 19½ in.;
70 cm; 71 cm; 49.5 cm

The Beurdeley firm exhibited and won awards at all major international exhibitions during the second half of the nineteenth century. Started by Jean Beurdeley (1772-1853), it was later managed by his grandson, Alfred-Emmanuel-Louis who took over in 1875.

\$ 12,000-18,000



236



237

237

A Louis XV style gilt bronze forty two light chandelier
circa 1885

height 50 in.; 127 cm

\$ 10,000-15,000

238

PROPERTY OF A PRIVATE COLLECTOR, SUTTON PLACE,
NEW YORK CITY

A Louis XVI style gilt bronze-mounted mahogany, kingwood and amaranth trellis parquetry bureau à cylindre by Maison Millet, late 19th century

the lockplate stamped *Millet a Paris*

height 44 in.; width 35 in.; depth 20½ in.;
112 cm; 89 cm; 52 cm

PROVENANCE

Christie's New York, 27 June 1996, lot 140.

• \$ 15,000-20,000

239

"Pluto and Proserpine" and "Boreas and Orithya" A pair of French patinated bronze raptus groups, cast from models by Simon Boizot (1743-1809)
19th century

each on gilt bronze base; together with a pair of Louis XVI style gilt bronze-mounted fossilized marble pedestals
sculpture heights: 18 in. and 16 in.; on bases 20 ½ in. and 18 ½ in.; the pedestals height: 50 ½ in.;
46 cm; 41 cm; 52 cm; 47 cm; 128 cm

LITERATURE

J.G. Mann, *Wallace Collection Catalogues: Sculpture*, London, 1931, pp. 65-66, ills. 50-51.

Knoedler Gallery, *Catalogue of the French Bronze 1500-1800*, exhib. New York 1968, no. 80a-b.

The present bronze groups have been cast after models conceived originally for reproduction in biscuit de Sèvres by Louis-Simon Boizot (1743-1809), which he exhibited at the Salon of 1786. Boizot drew his inspiration from the earlier models of the same subject by Gaspard Marsy (1628-1681) and François Girardon (1636-1711), designed as garden statues which formed part of a group of twenty-four figures commissioned by King Louis XIV from 1674 on for the Parterre d'Eau at Versailles. Sketches for these statues are in the Cabinet des dessins at the Louvre.

\$ 10,000-15,000



238

PROPERTY OF A DISTINGUISHED PRIVATE COLLECTION

A Louis XVI style gilt and patinated bronze mounted burr amboyna center table attributed to François Linke, after a model by Adam Weisweiler
late 19th/early 20th century

the ceramic vase with the Samson mark in underglaze blue
height 31¾ in.; diameter 39½ in.; 81 cm; 100.5 cm

PROVENANCE

Property of an Important New Jersey Private Collector,
Sotheby's New York, April 13-14, 2016, lot 618

François Linke acquired a model of the present table at the sale of Maison Millet's stock in 1905. Two years later he produced his first version, listed as no. 1390, complete with a porcelain vase imitating porphyry. Christopher Payne, in his book *François Linke, 1855-1946, The Belle Époque of French Furniture*, records Linke as making eight further examples of this table, each with a blue porcelain vase supplied by Samson et Cie and illustrated *ibid.*, p. 208, pl. 228. The superbly modelled bronze caryatids to the tops of the scrolled decoration can be attributed to Léon Messagé.

The present table is based on a model of a circular table attributed to Adam Weisweiler and Thomire, which was delivered by Rocheaux to Fontainebleau Palace in 1810. A table of this form appears in the well-known portrait titled *Madame X* by John Singer Sargent, now in the permanent collection of The Metropolitan Museum of Art, New York.

\$ 7,000-10,000

End of Sale



239



240

Sotheby's EST. 1744

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72 & York

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All bids are subject to the conditions of sale and terms of guarantee applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 3 of the Conditions of Sale in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (which may be subject to a convenience fee), check or cash (up to US\$10,000). You will be sent full details on how to pay with your invoice. It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of US\$10,000.

It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license) and confirmation of permanent address.

We reserve the right to seek identification of the source of funds received.

Data Protection

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021, Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website.

Important

Please note that the execution of written and telephone bids is offered as an additional service for no extra charge, and at the bidder's risk. It is undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for failure to place such bids, whether through negligence or otherwise. All bids will be executed and are accepted subject to the "Conditions of Sale" and "Terms of Guarantee" printed in the catalogue for the sale. Please note that a buyer's premium in the amount stated in paragraph 3 of the "Conditions of Sale" in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable sales tax.

New Clients

Please note that we may contact you to request a bank reference. In addition Sotheby's requires a copy of government issued photo ID in order to generate a new account. If you have opened a new account with Sotheby's since 1 December, 2002, and have not already done so, you will be asked to present appropriate documentation confirming your identity before your lots or sale proceeds can be released to you.

For Written/Fixed Bids

- Bids will be executed for the lowest price as is permitted by other bids or reserves.
- "Buy" or unlimited bids will not be accepted and we do not accept "plus one" bids. Please place bids in the same order as in the catalogue.
- Always indicate a "top limit" — the amount up to which you would bid if you were attending the auction yourself.
- Alternative bids can be placed by using the word "or" between lot numbers.
- Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

For Telephone Bids

Please clearly specify the telephone number on which you may be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before your lot is offered.

CONDITIONS OF SALE

The following Conditions of Sale and Terms of Guarantee are Sotheby's, Inc. and the Consignor's entire agreement with the purchaser and any bidders relative to the property listed in this catalogue.

The Conditions of Sale, Terms of Guarantee, the glossary, if any, and all other contents of this catalogue are subject to amendment by us by the posting of notices or by oral announcements made during the sale. The property will be offered by us as agent for the Consignor, unless the catalogue indicates otherwise.

By participating in any sale, you acknowledge that you are bound by these terms and conditions.

1. As Is Goods auctioned are often of some age. The authenticity of the Authorship (as defined below) of property listed in the catalogue is guaranteed as stated in the Terms of Guarantee and except for the Limited Warranty contained therein, all property is sold "AS IS" without any representations or warranties by us or the Consignor as to merchantability, fitness for a particular purpose, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, medium, frame, provenance, exhibitions, literature or historical relevance of any property and no statement anywhere, whether oral or written, whether made in the catalogue, an advertisement, a bill of sale, a salesroom posting or announcement, or elsewhere, shall be deemed such a warranty, representation or assumption of liability. We and the Consignor make no representations and warranties, express or implied, as to whether the purchaser acquires any copyrights, including but not limited to, any reproduction rights in any property. We and the Consignor are not responsible for errors and omissions in the catalogue, glossary, or any supplemental material. Sotheby's will not be responsible or liable for damage to frames and glass coverings, regardless of the cause.

2. Inspection Prospective bidders should inspect the property before bidding to determine its condition, size, and whether or not it has been repaired or restored.

3. Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including \$250,000, 20% of any amount in excess of \$250,000 up to and including \$3,000,000, and 12.5% of any amount in excess of \$3,000,000.

4. Withdrawal We reserve the right to withdraw any property before the sale and shall have no liability whatsoever for such withdrawal.

5. Per Lot Unless otherwise announced by the auctioneer, all bids are per lot as numbered in the catalogue.

6. Bidding We reserve the right to reject any bid. The highest bidder acknowledged

by the auctioneer will be the purchaser. The auctioneer has absolute and sole discretion in the case of error or dispute with respect to bidding, and whether during or after the sale, to determine the successful bidder, to re-open the bidding, to cancel the sale or to re-offer and re-sell the item in dispute. If any dispute arises after the sale, our sale record is conclusive. In our discretion we will execute order or absentee bids and accept telephone bids and online bids via BIDnow, eBay, Invaluable or other online platforms as a convenience to clients who are not present at auctions; Sotheby's is not responsible for any errors or omissions in connection therewith. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

By participating in the sale, you represent and warrant that any bids placed by you, or on your behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

In order to bid on "Premium Lots" you must complete the required Premium Lot pre-registration application. Sotheby's decision whether to accept any pre-registration application shall be final. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays.

Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid(s).

7. Online Bids via BIDnow or other Online Platforms: Sotheby's may offer clients the opportunity to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. By participating in a sale via any of these Online Platforms, you acknowledge that you are bound by these Conditions of Sale as well as the Additional Terms and Conditions for Live Online Bidding ("Online Terms"). By participating in a sale via any Online Platform, Bidders accept the Online Terms, as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

8. Bids Below Reserve If the auctioneer determines that any opening bid is below the reserve of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he determines that any advance thereafter is insufficient, he may reject the advance.

9. Purchaser's Responsibility Subject to fulfillment of all of the conditions set forth herein, on the fall of the auctioneer's hammer, the contract between the consignor and the purchaser is concluded, and the winning bidder thereupon will immediately pay the full purchase price or such part as we may require. Title in a purchased lot will not pass until Sotheby's has received the full purchase price in cleared funds. The purchaser's obligation to immediately pay the full purchase price or such part as we may require is absolute

and unconditional and is not subject to any defenses, setoffs or counterclaims of any kind whatsoever. Sotheby's is not obligated to release a lot to the purchaser until title to the lot has passed and any earlier release does not affect the passing of title or the Purchaser's unconditional obligation to pay the full purchase price. In addition to other remedies available to us by law, we reserve the right to impose from the date of sale a late charge of the annual percentage rate of Prime + 6% of the total purchase price if payment is not made in accordance with the conditions set forth herein. Please note Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Unless otherwise agreed by Sotheby's, all property must be removed from our premises by the purchaser at his expense not later than 30 calendar days following its sale. Buyers are reminded that Sotheby's liability for loss or damage to sold property shall cease no later than 30 calendar days after the date of the auction. If any applicable conditions herein are not complied with by the purchaser, the purchaser will be in default and in addition to any and all other remedies available to us and the Consignor by law, including, without limitation, the right to hold the purchaser liable for the total purchase price, including all fees, charges and expenses more fully set forth herein, we, at our option, may (x) cancel the sale of that, or any other lot or lots sold to the defaulting purchaser at the same or any other auction, retaining as liquidated damages all payments made by the purchaser, or (y) resell the purchased property, whether at public auction or by private sale, or (z) effect any combination thereof. In any case, the purchaser will be liable for any deficiency, any and all costs, handling charges, late charges, expenses of both sales, our commissions on both sales at our regular rates, legal fees and expenses, collection fees and incidental damages. We may, in our sole discretion, apply any proceeds of sale then due or thereafter becoming due to the purchaser from us or any affiliated company, or any payment made by the purchaser to us or any affiliated company, whether or not intended to reduce the purchaser's obligations with respect to the unpaid lot or lots, to the deficiency and any other amounts due to us or any affiliated companies. In addition, a defaulting purchaser will be deemed to have granted and assigned to us and our affiliated companies, a continuing security interest of first priority in any property or money of or owing to such purchaser in our possession, custody or control or in the possession, custody or control of any of our affiliated companies, in each case whether at the time of the auction, the default or if acquired at any time thereafter, and we may retain and apply such property or money as collateral security for the obligations due to us or to any affiliated company of ours. We shall have all of the rights accorded a secured party under the New York Uniform Commercial Code. You hereby agree that Sotheby's may file financing statements under the New York Uniform Commercial Code without your signature. Payment will not be deemed

to have been made in full until we have collected good funds. Any claims relating to any purchase, including any claims under the Conditions of Sale or Terms of Guarantee, must be presented directly to Sotheby's. In the event the purchaser fails to pay any or all of the total purchase price for any lot and Sotheby's nonetheless elects to pay the Consignor any portion of the sale proceeds, the purchaser acknowledges that Sotheby's shall have all of the rights of the Consignor to pursue the purchaser for any amounts paid to the Consignor, whether at law, in equity, or under these Conditions of Sale.

10. Reserve All lots in this catalogue are offered subject to a reserve, which is the confidential minimum hammer price at which a lot will be sold. No reserve will exceed the low presale estimate stated in the catalogue, or as amended by oral or posted notices. We may implement such reserve by opening the bidding on behalf of the Consignor and may bid up to the amount of the reserve, by placing successive or consecutive bids for a lot, or bids in response to other bidders. In instances where we have an interest in the lot other than our commission, we may bid up to the reserve to protect such interest. In certain instances, the Consignor may pay us less than the standard commission rate where a lot is "bought-in" to protect its reserve.

11. Tax Unless exempted by law, the purchaser will be required to pay the combined New York State and local sales tax, any applicable compensating use tax of another state, and if applicable, any federal luxury or other tax, on the total purchase price. The rate of such combined tax is 8.875% in New York City and ranges from 7% to 8.625% elsewhere in New York.

12. Export and Permits It is the purchaser's sole responsibility to identify and obtain any necessary export, import, firearm, endangered species or other permit for the lot. Any symbols or notices in the sale catalogue reflect Sotheby's reasonable opinion at the time of cataloguing and are for bidders' general guidance only; Sotheby's and the Consignor make no representations or warranties as to whether any lot is or is not subject to export or import restrictions or any embargoes.

13. Governing Law and Jurisdiction These Conditions of Sale and Terms of Guarantee, as well as bidders', the purchaser's and our respective rights and obligations hereunder, shall be governed by and construed and enforced in accordance with the laws of the State of New York. By bidding at an auction, whether present in person or by agent, order bid, telephone, online or other means, all bidders including the purchaser, shall be deemed to have consented to the exclusive jurisdiction of the state courts of, and the federal courts sitting in, the State of New York. All parties agree, however, that Sotheby's shall retain the right to bring proceedings in a court other than the state and federal courts sitting in the State of New York.

14. Packing and Shipping We are not responsible for the acts or omissions in our packing or shipping of purchased lots or of other carriers or packers of purchased lots, whether or not recommended by us. Packing and handling of purchased lots is at the entire risk of the purchaser.

15. Limitation of Liability In no event will our liability to a purchaser exceed the purchase price actually paid.

16. Data Protection Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains from eBay, Invaluable or other sources relating to its clients) for the provision of auction and other art-related services, loan services, client administration, marketing and otherwise to manage and operate its business, or as required by law, in accordance with Sotheby's Privacy Policy. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for these purposes.

Sometimes, Sotheby's may also disclose this information to carefully selected third parties for their own marketing purposes. If you do not wish your details to be used for this purpose, please email enquiries@sothebys.com.

If the client provides Sotheby's with information that is defined by European data protection laws as "sensitive", the client agrees that it may be used for the purposes set out above.

In the course of these disclosures, personal data collected in the European Economic Area may be disclosed to countries outside the European Economic Area. Although such countries may not have legislation that protects a client's personal information, Sotheby's shall take great care to keep such information secure and in accordance with European data protection principles. By agreeing to these Conditions of Sale, the client is agreeing to such disclosure.

Please be aware that Sotheby's may film auctions or other activities on Sotheby's premises and that such recordings may be transmitted over the Internet via Sotheby's website, the eBay website, the Invaluable website and other Online Platforms. Telephone bids may be recorded.

Under European data protection laws, a client may object, by request and free of charge, to the processing of their information for certain purposes, including direct marketing, and may access and rectify personal data relating to them and may obtain more information about Sotheby's data protection policies by writing to Sotheby's, 34-35 New Bond Street, London W1A 2AA, or 1334 York Avenue, New York, NY 10021. Attn: Compliance, or emailing enquiries@sothebys.com. Sotheby's use of information collected about eBay users

may differ and is governed by the terms of the eBay Privacy Policy and Sotheby's on eBay Live Auction Platform Privacy Policy, which can be found on the Sotheby's on eBay Live Auction Website. Sotheby's use of information collected about Invaluable users may differ and is governed by the terms of the Invaluable Privacy Policy and Sotheby's on Invaluable Online Platform Privacy Policy, which can be found on the Sotheby's on Invaluable Live Auction Website.

TERMS OF GUARANTEE

As set forth below and in the Conditions of Sale, for all lots Sotheby's guarantees that the authorship, period, culture or origin (collectively, "Authorship") of each lot in this catalogue is as set out in the **BOLD** or **CAPITALIZED** type heading in the catalogue description of the lot, as amended by oral or written salesroom notes or announcements. Purchasers should refer to the Glossary of Terms, if any, for an explanation of the terminology used in the Bold or Capitalized type heading and the extent of the Guarantee. Sotheby's makes no warranties whatsoever, whether express or implied, with respect to any material in the catalogue other than that appearing in the Bold or Capitalized heading and subject to the exclusions below.

In the event Sotheby's in its reasonable opinion deems that the conditions of the Guarantee have been satisfied, it shall refund to the original purchaser of record the hammer price and applicable Buyer's Premium paid for the lot by the original purchaser of record.

This Guarantee is provided for a period of five (5) years from the date of the relevant auction, is solely for the benefit of the original purchaser of record at the auction and may not be transferred to any third party. To be able to claim under this Guarantee of Authorship, the original purchaser of record must: (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the original purchaser of record to question the accuracy of the Bold or Capitalized type heading, specifying the lot number, date of the auction at which it was purchased and the reasons for such question; and (ii) return the Lot to Sotheby's at the original selling location in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the original purchaser of record to obtain at the original purchaser of record's cost the reports of two independent and recognized experts in the field, mutually acceptable to Sotheby's and the original purchaser of record. Sotheby's shall not be bound by any reports produced by the original purchaser of record, and reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original purchase price paid (the successful

hammer price, plus the buyer's premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law, or in equity. Sotheby's and the Consignor shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Conditions are in addition to and subject to the same law and our standard terms and conditions of sale, including the authenticity guarantee and any other terms and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Sale applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via Online Platforms is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDNow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all salesroom notices and announcements. All salesroom notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay and the "Account Activity" section of the "My Invaluable" page on Invaluable is provided for your convenience only. Successful bidders will be notified and invoiced by Sotheby's after the sale. In the event of any discrepancy between any online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Sale and Terms of Guarantee, Sotheby's Conditions of Sale and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

BUYING AT AUCTION

The following will help in understanding the auction buying process as well as some of the terms and symbols commonly used in an auction catalogue. All bidders should read the Conditions of Sale and Terms of Guarantee in this catalogue, as well as the Glossary or any other notices. By bidding at auction, bidders are bound by the Conditions of Sale and Terms of Guarantee, as amended by any oral announcement or posted notices, which together form the sale contract among Sotheby's, the seller (consignor) of the lot and any bidders, including the successful bidder (purchaser).

1. SYMBOL KEY

□ Reserves

Unless indicated by a box (□), all lots in this catalogue are offered subject to a reserve. A reserve is the confidential minimum hammer price at which a lot will be sold. The reserve is generally set at a percentage of the low estimate and will not exceed the low estimate of the lot. If any lots in the catalogue are offered without reserve, such lots will be designated by a box (□). If every lot in a catalogue is offered without a reserve, the Conditions of Sale will so state and this symbol will not be used for each lot.

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party. Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot.

△ Property in which Sotheby's has an Ownership Interest

Lots with this symbol indicate that Sotheby's owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

⇒ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. If the irrevocable bid is not secured until after the printing

of the auction catalogue, Sotheby's will notify bidders that there is an irrevocable bid on the lot by one or more of the following means: a pre-sale or pre-lot announcement, by written notice at the auction or by including an irrevocable bid symbol in the e-catalogue for the sale prior to the auction. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

∨ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

⊙ Restricted Materials

Lots with this symbol have been identified at the time of cataloguing as containing organic material which may be subject to restrictions regarding import or export. The information is made available for the convenience of bidders and the absence of the symbol is not a warranty that there are no restrictions regarding import or export of the Lot; bidders should refer to Condition 12 of the Conditions of Sale. Please also refer to the section on Endangered Species in the information on Buying at Auction.

Π Monumental

Lots with this symbol may, in our opinion, require special handling or shipping services due to size or other physical considerations. Bidders are advised to inspect the lot and to contact Sotheby's prior to the sale to discuss any specific shipping requirements.

🔒 Premium Lot

In order to bid on "Premium Lots" (🔒 in print catalogue or 🔒 in eCatalogue) you must complete the required Premium Lot pre-registration application. You must arrange for Sotheby's to receive your pre-registration application at least three working days before the sale. Please bear in mind that we are unable to obtain financial references over weekends or public holidays. Sotheby's decision whether to accept any pre-registration application shall be final. If your application is accepted, you will be provided with a special paddle number. If all lots in the catalogue are "Premium Lots", a Special Notice will be included to this effect and this symbol will not be used.

2. BEFORE THE AUCTION

The Catalogue A catalogue prepared by Sotheby's is published for every scheduled live auction and is available prior to the sale date. The catalogue will help familiarize you with property being offered at the designated auction. Catalogues may be purchased at Sotheby's or by subscription in any categories. For information, please call +1 212 606 7000 or visit sothebys.com. Prospective bidders should also consult sothebys.com for the most up to date cataloguing of the property in this catalogue.

Estimates Each lot in the catalogue is given a low and high estimate, indicating to a prospective buyer a range in which the lot might sell at auction. When possible, the estimate is based on previous auction records of comparable pieces. The estimates are determined several months before a sale and are therefore subject to change upon further research of the property, or to reflect market conditions or currency fluctuations. Estimates should not be relied upon as a representation or prediction of actual selling prices.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

Specialist Advice Prospective bidders may be interested in specific information not included in the catalogue description of a lot. For additional information, please contact either a Sotheby's specialist in charge of the sale (all of whom are listed in the front of the catalogue), or Sotheby's Client Services Department. You may also request a condition report from the specialist in charge.

The Exhibition An exhibition of the auction property will be held the week prior to the auction on the days listed in the front of the catalogue. There you will have the opportunity to view, inspect and evaluate the property yourself, or with the help of a Sotheby's specialist.

Salesroom Notices Salesroom notices amend the catalogue description of a lot after our catalogue has gone to press. They are posted in the viewing galleries and salesroom or are announced by the auctioneer. Please take note of them.

Registration Sotheby's may require such necessary financial references, guarantees, deposits and/or such other security, in its absolute discretion, as security for your bid. If you are not successful on any lot, Sotheby's will arrange for a refund (subject to any right of set off) of the deposit amount

paid by you without interest within 14 working days of the date of the sale. Any exchange losses or fees associated with the refund shall be borne by you. Registration to bid on Premium Lots must be done at least 3 business days prior to the sale.

3. DURING THE AUCTION

The Auction Auctions are open to the public without any admission fee or obligation to bid. The auctioneer introduces the objects for sale — known as "lots" — in numerical order as listed in the catalogue. Unless otherwise noted in the catalogue or by an announcement at the auction, Sotheby's acts as agent on behalf of the seller and does not permit the seller to bid on his or her own property. It is important for all bidders to know that the auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing responsive or consecutive bids for a lot. The auctioneer will not place consecutive bids on behalf of the seller above the reserve.

Bidding in Person If you would like to bid, you must register for a paddle upon entering the salesroom. The paddle is numbered so as to identify you to the auctioneer. To register, you will need a form of identification such as a driver's license, a passport or some other type of government issued identification. If you are a first-time bidder, you will also be asked for your address, phone number and signature in order to create your account. If you are bidding for someone else, you will need to provide a letter from that person authorizing you to bid on that person's behalf. Issuance of a bid paddle is in Sotheby's sole discretion.

Once the first bid has been placed, the auctioneer asks for higher bids, in increments determined by the auctioneer. To place your bid, simply raise your paddle until the auctioneer acknowledges you. You will know when your bid has been acknowledged; the auctioneer will not mistake a random gesture for a bid.

If you wish to register to bid on a Premium Lot, please see the paragraph above.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses. Sotheby's reserves the right to refuse to accept payment from a source other than the buyer of record.

Absentee Bidding If it is not possible for you to attend the auction in person, you may place your bid ahead of time. In the back of every catalogue there is an absentee bid form, which you can use to indicate the item you wish to bid on and the maximum bid you are willing to make. Return the completed absentee bid form to Sotheby's either by mail or fax. When the lot that you are interested in comes up for sale, a Sotheby's representative will execute the bid on your behalf, making every effort to purchase the item for as

little as possible and never exceeding your limit. This service is free and confidential. For detailed instructions and information, please see the Absentee Bid Form and Guide for Absentee Bidders instructions at the back of this catalogue.

Telephone Bidding In some circumstances, we offer the ability to place bids by telephone live to a Sotheby's representative on the auction floor. Please contact the Bid Department prior to the sale to make arrangements or to answer any questions you may have. Telephone bids are accepted only at Sotheby's discretion and at the caller's risk. Calls may also be recorded at Sotheby's discretion. By bidding on the telephone, prospective buyers consent thereto.

Online Bidding If you cannot attend the auction, it may be possible to bid online via BIDnow, eBay, Invaluable or other Online Platforms for selected sales. This service is free and confidential. For information about registering to bid via BIDnow, please see www.sothebys.com. For information about registering to bid on eBay, please see www.ebay.com/sothebys. For information about registering to bid on Invaluable, please see www.invaluable.com/invaluable/help.cfm. Bidders utilizing any online platform are subject to the Online Terms as well as the relevant Conditions of Sale. Online bidding may not be available for Premium Lots.

Employee Bidding Sotheby's employees may bid in a Sotheby's auction only if the employee does not know the reserve and if the employee fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organizations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

Hammer Price and the Buyer's Premium For lots which are sold, the last price for a lot as announced by the auctioneer is the hammer price. A buyer's premium will be added to the hammer price and is payable by the purchaser as part of the total purchase price. The buyer's premium will be the amount stated in the Conditions of Sale.

Currency Board As a courtesy to bidders, a currency board is operated in many salesrooms. It displays the lot number and current bid in both U.S. dollars and foreign currencies. Exchange rates are approximations based on recent exchange rate information and should not be relied upon as a precise invoice amount. Sotheby's assumes no responsibility for

any error or omission in foreign or United States currency amounts shown.

Results Successful absentee bidders will be notified after the sale. Absentee bidders will receive a list of sale results if they enclose a stamped self-addressed envelope with their absentee bid form. Printed lists of auction prices are available at our galleries approximately three weeks following each auction and are sent on request to catalogue purchasers and subscribers. Results may also be obtained online at sothebys.com.

International Auctions If you need assistance placing bids, obtaining condition reports or receiving auction results for a Sotheby's sale outside the United States, please contact our International Client Services Department.

4. AFTER THE AUCTION

Payment If your bid is successful, you can go directly to Post Sale Services to make payment arrangements. Otherwise, your invoice will be mailed to you. The final price is determined by adding the buyer's premium to the hammer price on a per-lot basis. Sales tax, where applicable, will be charged on the entire amount. Payment is due in full immediately after the sale. However, under certain circumstances, Sotheby's may, in its sole discretion, offer bidders an extended payment plan. Such a payment plan may provide an economic benefit to the bidder. Credit terms should be requested at least one business day before the sale. However, there is no assurance that an extended payment plan will be offered. Please contact Post Sale Services or the specialist in charge of the sale for information on credit arrangements for a particular lot. Please note that Sotheby's will not accept payments for purchased lots from any party other than the purchaser, unless otherwise agreed between the purchaser and Sotheby's prior to the sale.

Payment by Cash It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US \$10,000. It is Sotheby's policy to request any new clients or purchasers preferring to make a cash payment to provide: verification of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's license), confirmation of permanent address and identification of the source of the funds.

Payment by Credit Cards Sotheby's accepts payment by credit card for Visa, MasterCard, and American Express only. Credit card payments may not exceed \$50,000 per sale. Payment by credit card may be made (a) online at <https://www.sothebys.com/en/invoice-payment.html>, (b) by calling in to Post Sale Services at +1 212 606 7444, or (c) in person at Sotheby's premises at the address noted in the catalogue.

Payment by Check Sotheby's accepts personal, certified, banker's draft and cashier's checks drawn in US Dollars (made payable to Sotheby's). While personal and company checks are accepted, property will not be released until such checks have cleared, unless you have a pre-arranged check acceptance agreement. Application for check clearance can be made through the Post Sale Services.

Certified checks, banker's drafts and cashier's checks are accepted at Sotheby's discretion and provided they are issued by a reputable financial institution governed by anti-money laundering laws. Instruments not meeting these requirements will be treated as "cash equivalents" and subject to the constraints noted in the prior paragraph titled "Payment By Cash".

Payment by Wire Transfer To pay for a purchase by wire transfer, please refer to the payment instructions on the invoice provided by Sotheby's or contact Post Sale Services to request instructions.

Sales and Use Tax New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York State, regardless of the state or country in which the purchaser resides or does business. Purchasers who wish to use their own shipper who is not a considered a "common carrier" by the New York Department of Taxation and Finance will be charged New York sales tax on the entire charge regardless of the destination of the property. Please refer to "Information on Sales and Use Tax Related to Purchases at Auction" in the back of the catalogue.

Collection and Delivery
Post Sale Services
+1 212 606 7444
FAX: +1 212 606 7043
uspostsaleservices@sothebys.com

Once your payment has been received and cleared, property may be released. Unless otherwise agreed by Sotheby's, all purchases must be removed by the 30th calendar day following a sale.

Shipping Services Sotheby's offers a comprehensive shipping service to meet all of your requirements. If you received a shipping quotation or have any questions about the services we offer please contact us.

Collecting your Property As a courtesy to purchasers who come to Sotheby's to collect property, Sotheby's will assist in the packing of lots, although Sotheby's may, in the case of fragile articles, choose not to pack or otherwise handle a purchase.

If you are using your own shipper to collect property from Sotheby's, please provide a letter of authorization and kindly instruct your shipper that they must provide a Bill of Lading prior to collection. Both documents must be sent to Post Sale Services prior to collection.

The Bill of Lading must include: the purchaser's full name, the full delivery address including the street name and

number, city and state or city and country, the sale and lot number.

Sotheby's will contact your shipper within 24 hours of receipt of the Bill of Lading to confirm the date and time that your property can be collected. Property will not be released without this confirmation and your shipper must bring the same Bill of Lading that was faxed to Sotheby's when collecting. All property releases are subject to the receipt of cleared funds.

Please see the Conditions of Sale for further details.

Endangered Species Certain property sold at auction, for example, items made of or incorporating plant or animal materials such as coral, crocodile, ivory, whalebone, tortoiseshell, rhinoceros horn, rosewood, etc., irrespective of age or value, may require a license or certificate prior to exportation and additional licenses or certificates upon importation to another country. Sotheby's suggests that buyers check on their government wildlife import requirements prior to placing a bid. Please note that the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country, and vice versa. It is the purchaser's responsibility to obtain any export or import licenses and/or certificates as well as any other required documentation. In the case of denial of any export or import license or of delay in the obtaining of such licenses, the purchaser is still responsible for making on-time payment of the total purchase price for the lot.

Although licenses can be obtained to export some types of endangered species, other types may not be exported at all, and other types may not be resold in the United States. Upon request, Sotheby's is willing to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that an export license or certificate can be obtained. Please check with the specialist department or the Shipping Department if you are uncertain as to whether a lot is subject to these export/import license and certificate requirements, or any other restrictions on exportation.

The Art Loss Register As part of Sotheby's efforts to support only the legitimate art market and to combat the illegitimate market in stolen property, Sotheby's has retained the Art Loss Register to check all uniquely identifiable items offered for sale in this catalogue that are estimated at more than the equivalent of US\$1,500 against the Art Loss Register's computerized database of objects reported as stolen or lost. The Art Loss Register is pleased to provide purchasers with a certificate confirming that a search has been made. All inquiries regarding search certificates should be directed to The Art Loss Register, First Floor, 63-66 Hatten Garden, London EC1N 8LE or by email at artloss@artloss.com. The Art Loss Register does not guarantee the provenance or title of any catalogued item against which they search, and will not be liable for any direct or consequential losses of any nature

howsoever arising. This statement and the ALR's service do not affect your rights and obligations under the Conditions of Sale applicable to the sale.

SELLING AT AUCTION

If you have property you wish to sell, Sotheby's team of specialists and client services representatives will assist you through the entire process. Simply contact the appropriate specialist (specialist departments are listed in the back of this catalogue), General Inquiries Department or a Sotheby's regional office representative for suggestions on how best to arrange for evaluation of your property.

Property Evaluation There are three general ways evaluation of property can be conducted:

(1) In our galleries

You may bring your property directly to our galleries where our specialists will give you auction estimates and advice. There is no charge for this service, but we request that you telephone ahead for an appointment. Inspection hours are 9:30 am to 5 pm, Monday through Friday.

(2) By photograph

If your property is not portable, or if you are not able to visit our galleries, you may bring in or send a clear photograph of each item. If you have a large collection, a representative selection of photographs will do. Please be sure to include the dimensions, artist's signature or maker's mark, medium, physical condition and any other relevant information. Our specialists will provide a free preliminary auction estimate subject to a final estimate upon first-hand inspection.

(3) In your home

Evaluations of property can also be made in your home. The fees for such visits are based on the scope and diversity of property, with travel expenses additional. These fees may be rebated if you consign your property for sale at Sotheby's. If there is considerable property in question, we can arrange for an informal "walkthrough."

Once your property has been evaluated, Sotheby's representatives can then help you determine how to proceed should you wish to continue with the auction process. They will provide information regarding sellers' commission rates and other charges, auction venue, shipping and any further services you may require.

SOTHEBY'S SERVICES

Sotheby's also offers a range of other services to our clients beyond buying and selling at auction. These services are summarized below. Further information on any of the services described below can be found at sothebys.com.

Valuations and Appraisals Sotheby's Valuations and Appraisals Services offers advice regarding personal property assets to trusts, estates, and private clients in order to help fiduciaries, executors,

advisors, and collectors meet their goals. We provide efficient and confidential advice and assistance for all appraisal and auction services. Sotheby's can prepare appraisals to suit a variety of needs, including estate tax and planning, insurance, charitable contribution and collateral loan. Our appraisals are widely accepted by the Internal Revenue Service, tax and estate planning professionals, and insurance firms. In the event that a sale is considered, we are pleased to provide auction estimates, sales proposals and marketing plans. When sales are underway, the group works closely with the appropriate specialist departments to ensure that clients' needs are met promptly and efficiently.

Financial Services Sotheby's offers a wide range of financial services including advances on consignments, as well as loans secured by art collections not intended for sale.

Museum Services Tailored to meet the unique needs of museums and nonprofits in the marketplace, Museum Services offers personal, professional assistance and advice in areas including appraisals, deaccessions, acquisitions and special events.

Corporate Art Services Devoted to servicing corporations, Sotheby's Corporate Art Services Department can prepare appraisal reports, advise on acquisitions and deaccessions, manage all aspects of consignment, assist in developing arts-management strategies and create events catering to a corporation's needs.

INFORMATION ON SALES AND USE TAX RELATED TO PURCHASES AT AUCTION

To better assist our clients, we have prepared the following information on Sales and Use Tax related to property purchased at auction.

Why Sotheby's Collects Sales Tax

Virtually all State Sales Tax Laws require a corporation to register with the State's Tax Authorities and collect and remit sales tax if the corporation maintains a presence within the state, such as offices. In the states that impose sales tax, Tax Laws require an auction house, with a presence in the state, to register as a sales tax collector, and remit sales tax collected to the state. New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property picked up or delivered in New York, regardless of the state or country in which the purchaser resides or does business.

Where Sotheby's Collects Sales Tax Sotheby's is currently registered to collect sales tax in the following states: California, Colorado, Connecticut, Florida, Illinois, Maryland, Massachusetts, Minnesota, Missouri, New Jersey, New York, Ohio, Pennsylvania, Texas and Washington. For any property collected or received by the purchaser in New York City, such property

is subject to sales tax at the existing New York State and City rate of 8.875%.

Sotheby's Arranged Shipping If the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered.

Client Arranged Shipping Property collected from Sotheby's New York premises by a common carrier hired by the purchaser for delivery at an address outside of New York is not subject to New York Sales Tax, but if the property is delivered into any state in which Sotheby's is registered, Sotheby's is required by law to collect and remit the appropriate sales tax in effect in the state where the property is delivered. New York State recognizes shippers such as the United States Postal Service, United Parcel Service, FedEx, or the like as "common carriers". If a purchaser hires a shipper other than a common carrier to pick up property, Sotheby's will collect New York sales tax at a rate of 8.875% regardless of the ultimate destination of the goods. If a purchaser utilizes a freight-forwarder who is registered with the Transportation Security Administration ("TSA") to deliver property outside of the United States, no sales tax would be due on this transaction.

Where Sotheby's is Not Required to Collect Sales Tax

Sotheby's is not required to collect sales tax on property delivered to states other than those listed above. If the property is delivered to a state where Sotheby's is not required to collect sales tax, it is the responsibility of the purchaser to self-assess any sales or use tax and remit it to taxing authorities in that state.

Sotheby's is not required to collect sales tax for property delivered to the purchaser outside of the United States.

Restoration and Other Services

Regardless of where the property is subsequently transported, if any framing or restoration services are performed on the property in New York, it is considered to be a delivery of the property to the purchaser in New York, and Sotheby's will be required to collect the 8.875% New York sales tax.

Certain Exemptions Most states that impose sales taxes allow for specified exemptions to the tax. For example, a registered re-seller such as a registered art dealer may purchase without incurring a tax liability, and Sotheby's is not required to collect sales tax from such re-seller. The art dealer, when re-selling the property, may be required to charge sales tax to its client, or the client may be required to self-assess sales or use tax upon acquiring the property.

Local Tax Advisors As sales tax laws vary from state to state, Sotheby's recommends that clients with questions regarding the application of sales or use taxes to property purchased at auction seek tax advice from their local tax advisors.

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Please note that all statements made in this catalogue are made subject to the provisions of the Conditions of Sale and Terms of Guarantee printed in this catalogue:

GLOSSARY FOR FURNITURE AND DECORATIONS

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE, MID-18TH CENTURY This heading, with date included, means that the piece is, in our opinion, of the period indicated with no major alterations or restorations.

LOUIS XV ORMOLU-MOUNTED MARQUETRY COMMODE This heading, without inclusion of the date, indicates that, in our opinion, the piece, while basically of the period, has undergone significant restoration or alteration.

LOUIS XV STYLE ORMOLU-MOUNTED MARQUETRY COMMODE The inclusion of the word "style" in the heading indicates that, in our opinion, the piece was made as an intentional reproduction of an earlier style.

GLOSSARY FOR SCULPTURE

Bronze Figure of a Woman, Maurice Giraud-Rivière, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

Bronze Figure of a Woman, After Maurice Giraud-Rivière, CIRCA 1925 This heading indicates the casting was done by another, i.e., artisans at a foundry.

Maurice Giraud-Rivière, Bronze Figure of a Woman, CIRCA 1925 This heading indicates that the casting was done by the artist or with his direct authorization or supervision.

GLOSSARY FOR CARPETS

A Tekke Rug, West Turkestan, FIRST QUARTER 20TH CENTURY This attribution and ascribed date indicate that, in our opinion, the carpet is an early 20th Century Turkmen rug with no major alteration or restoration. Please note that while every effort is made to maintain accuracy and consistency in terms of date, the dating of carpets is necessarily inexact, and often a matter of opinion. Therefore, the Terms of Guarantee only apply to the Bold Type Heading and do not apply to our statement of the age of a carpet.

a Daghestan Rug, Northeast Caucasus, CIRCA 1875 reduced in length, rewoven areas. This attribution and ascribed date indicate that, in our opinion, the carpet was woven in the Caucasian district of Daghestan around 1875. It also indicates that the carpet has been altered in length and has major reweaves. The notation of condition in catalogue descriptions is as consistent as possible. However, bidders should read the Important Notice for carpets and note that Sotheby's liability with regard to these comments is limited by the Conditions of

Sale printed in the front of the catalogue.

Technical Analysis The technical analyses appearing after descriptions of tribal, village and nomadic pile carpets are provided exclusively as a service for those interested in the structure of pile weavings. Please note that all such technical analyses are qualified statements and are made subject to the Conditions of Sale and Terms of Guarantee printed in the catalogue.

The following abbreviations are employed:

H - Horizontal

V - Vertical

S - Clockwise direction of spin

Z - Counter-clockwise direction of spin

ZS - The spin of the individual strands

is clockwise, 2 of these strands are then

plied together counter-clockwise to form

the yarn. For a thorough description of

this method of structural analysis, please

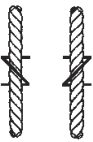
refer to David Black, ed., *World Rugs and*

Carpets, London, Robert Adkinson, 1985,

pp. 20-21, and Irene Emery, *The Primary*

Structure of Fabrics, New York, The Spiral

Press, 1966.



Yarns are spun and plied in either an 'S' or a 'Z' direction

IMPORTANT NOTICES

Important Notice to Prospective

Carpet Purchasers Please note that a license may be required to export textiles, rugs and carpets of Iranian origin from the United States. Clients should enquire with the U.S. Office of Foreign Assets Control (OFAC) regarding export requirements. Please check with the Carpet department if you are uncertain as to whether a lot is subject to this restriction or if you need assistance.

Catalogue descriptions of property in this sale indicate, whenever possible, major repairs and damages. This is done to aid prospective bidders, but clients are advised that all carpets should be carefully inspected personally, as what constitutes a major repair or damage may prove to be a matter of personal judgement. If one is unable to view the carpets personally, more detailed condition reports are available by calling the Carpet department at +1 212 606 7996.

Important Notice for Furniture

As virtually all property in this sale has been subject to use over a considerable period of time, no mention of age cracks, scratches, chips or other minor damages, imperfections or restorations will be made in the individual catalogue entries. Anyone having specific inquiries concerning any particular lot in this sale, should call +1 212 894 1434.

Important Notice for Ceramics

The catalogue descriptions do not include a general indication of repair and damage, and this absence of any comment should not be interpreted as a guarantee of the condition of the lot. All lots are sold "AS IS" as set forth in paragraph 1 of the Conditions of Sale and prospective purchasers are advised that all lots should be viewed personally. Condition reports are available at sothebys.com. Any additional enquiries may be directed to the Ceramics Department at +1 212 894 1442.

Important Notice Regarding Upholstery

Sotheby's is not responsible for any tears, stains, marks, other damage or loss of any interior and/or exterior upholstery and upholstery materials, including, but not limited to, the exterior fabric and interior padding, webbing and springs.

Important Notice Regarding Packing

As a courtesy to purchasers who come to Sotheby's to pick up property, Sotheby's will assist in packing framed paintings. Sotheby's is unable to remove canvases off stretchers or to roll works on paper. Purchasers are advised to contact an independent painting restorer to pack works in this manner.

Vignettes styled by
Judy Kim

Photography:

Elliot Perez
Jeff Schnorr
Paul Shima
Peter Kutscher

NOTES

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A comprehensive calendar of international auctions, in addition to all sale results, can be viewed at sothebys.com

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Collectors gather here.